

VOGUE

A woman with short, wavy brown hair is shown in profile, facing right. She is wearing a white, sleeveless, ribbed dress with a red sash tied around her waist. She has a large hoop earring and red nail polish. The background is a plain, light color.

90-DAY PLAN

June to September

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Enough for 90 Hot Days

BOOKS...RECORDS

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June 1950

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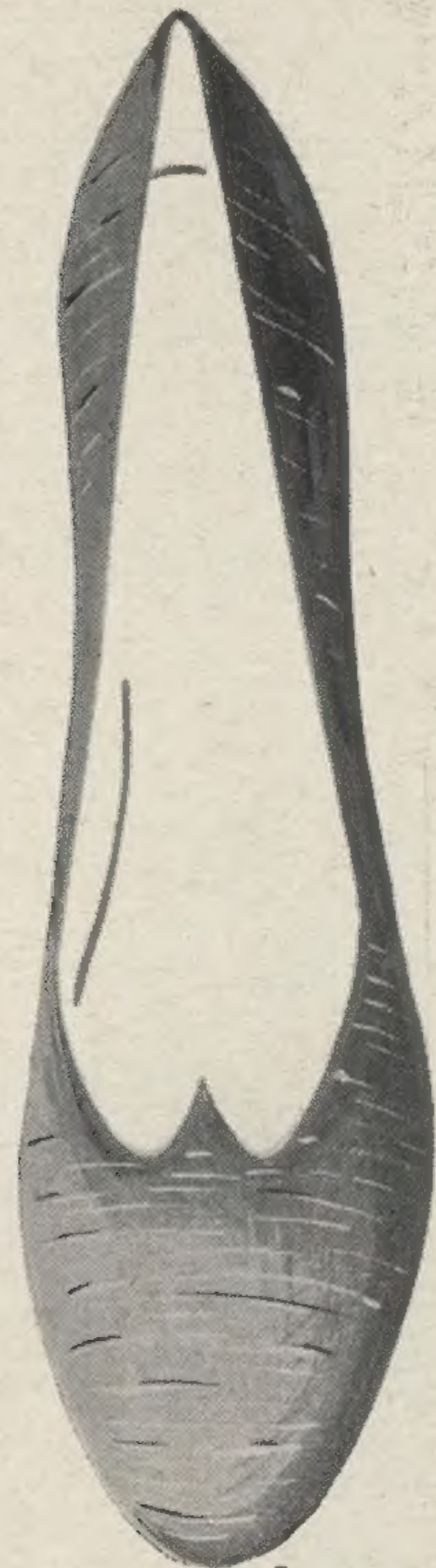
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pictured here,
are prettily priced at
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Yours for courting
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In red, pink, yellow,
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GOODMAN**
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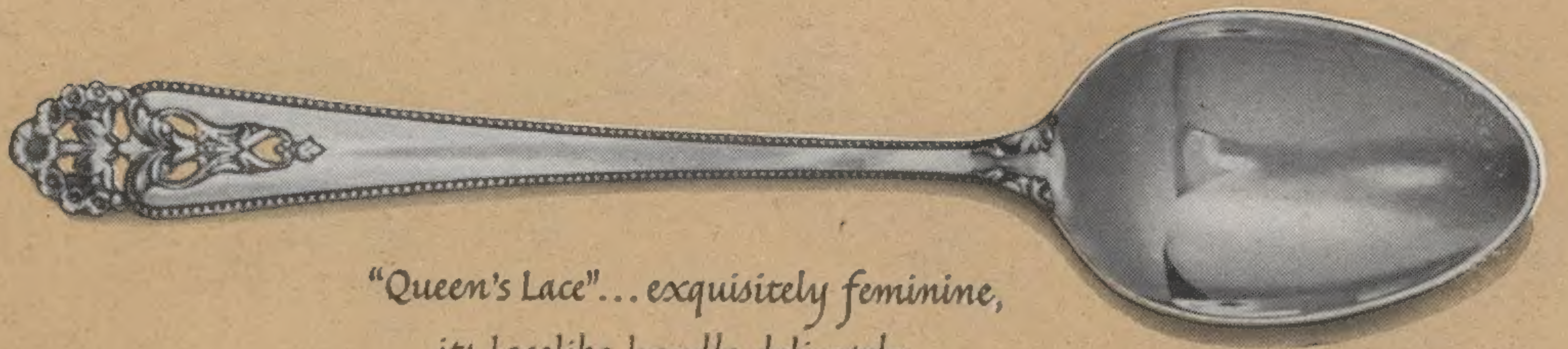
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Deep, dramatic carving in
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pattern, superb in line and
contour; every detail brought
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its lacelike handle delicately
beaded, finished with a coronet
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Solid silver tea and coffee service with
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Vogue
June, 1950

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Vol. 115, No. 10
Whole No. 1850



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PARISIAN EVENT IN CROMPTON VELVET

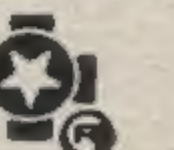


All of Paris turns this season to velvet. For by candlelight...by sunlight...by lights conspiratorially lowered in intimate cafes, velvet alone can translate the elegance, the lively graciousness that marks mid-century fashions.

BY JACQUES FATH, IN CROMPTON VEL ALLURE—THE SHORT EVENING SHEATH WITH FLOATING PANELS.

Among those creating 1950 fashions in Crompton velvets, velveteens and corduroys for evening, cocktail and town types, are: Hardy Amies, Elizabeth Arden-Castillo, Pierre Balmain, Fira Benenson, Hattie Carnegie, Carven, Oleg Cassini, Lilly Daché, Jean Dessès, Christian Dior, Jacques Fath, Howard Greer, Grès, Jacques Griffe, Edith Head, Jacques Heim, Hermès, Mr. John, Don Loper, Manguin, Marnier, Molyneux, Jean Patou, Elizabeth Phelps, Robert Piguet, Schiaparelli, Valentina and Barbara Barondess MacLean.

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Miss Mermaid is the silhouette!

6. And sailing high to fairyland
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5. The scrolling wave in graceful dive
Is fluid art with Neptune's drive

2. Sea gardens sway in rhythmic swirl,
Rich setting for the lovely pearl

4. A gentle spray in whirl formation
Is gaily tossed from wave creation

3. And somewhere from the briny deep
Bright bubbles flow and upward sweep

OH! SILVER DREAM, I FARE THEE WELL
NOW YOU REFLECT, ROMANTIC SPELL

Wm S. Warren

Above is an interpretation of the original sketch by William S. Warren, the renowned designer, in which he pictures and poetically describes the sea motifs so beautifully sculptured in his new sterling silver design, "Romance of the Sea." This new pattern introduces his sixth "Third Dimension Beauty" design created exclusively for Wallace Silversmiths.



A GALLERY OF MASTERPIECES

IN *Third Dimension Beauty*

Beauty in Front

Beauty in Profile

Beauty in Back



There are now six Wallace designs by William S. Warren. Each is a work of art, sculptured to express a mood of beauty. Pictured above, from left to right, Grande Baroque, Sir Christopher, Grand Colonial, Stradivari, Rose Point, and the new "Romance of the Sea." Each is created in full-formed "Third Dimension Beauty"—beauty from every possible view—front, profile, and back. Each Wallace Sterling pattern is truly a treasure... distinctively beautiful... sought-after wherever fine sterling is sold. See all six Wallace Sterling "Third Dimension Beauty" designs before you decide upon your sterling silver. Six piece place settings priced from \$27 to \$38 including tax.

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Smart Tennis Racquet Tie Bar, \$2.50



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Unusual Bowling Tie Bar, \$2.50;
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also Horsehead Cuff Links, not shown,
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MEN'S JEWELRY DESIGNED BY**

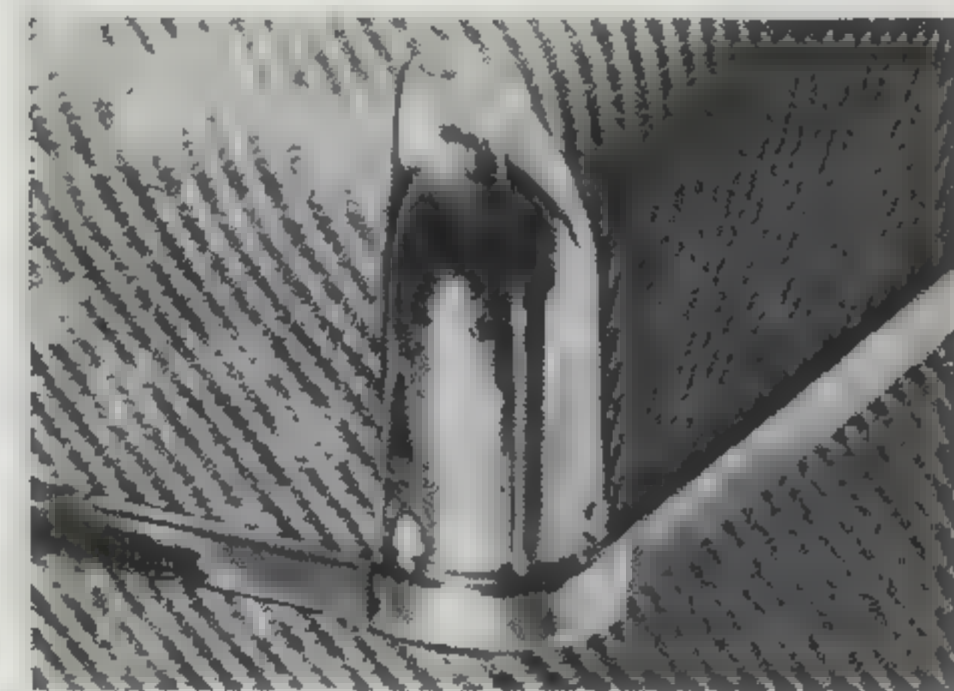
HICKOK

Only Wheary Endows Beauty

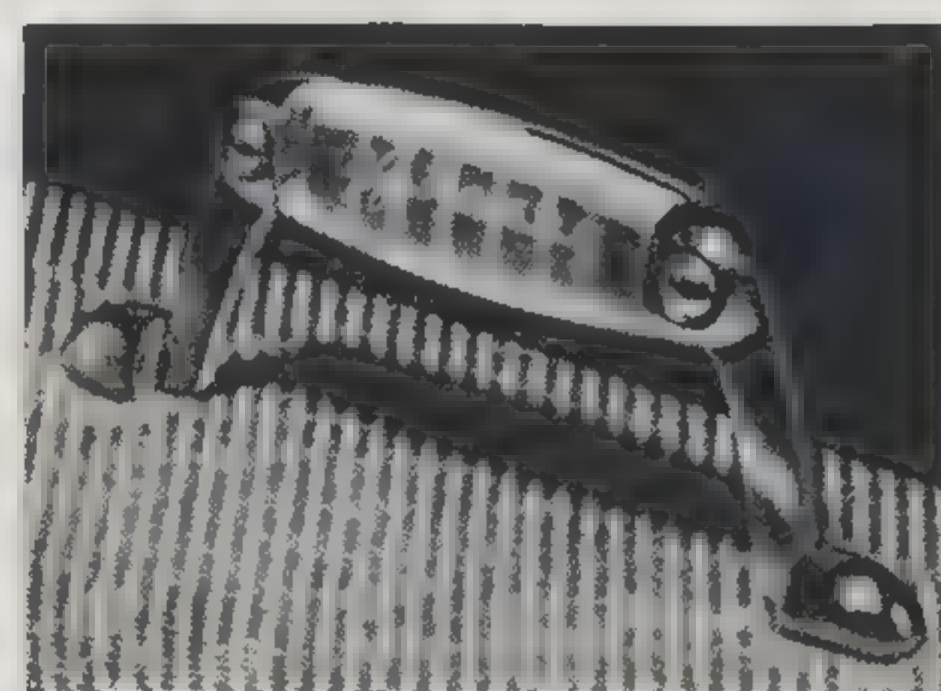
WITH SUCH AMAZING STRENGTH!



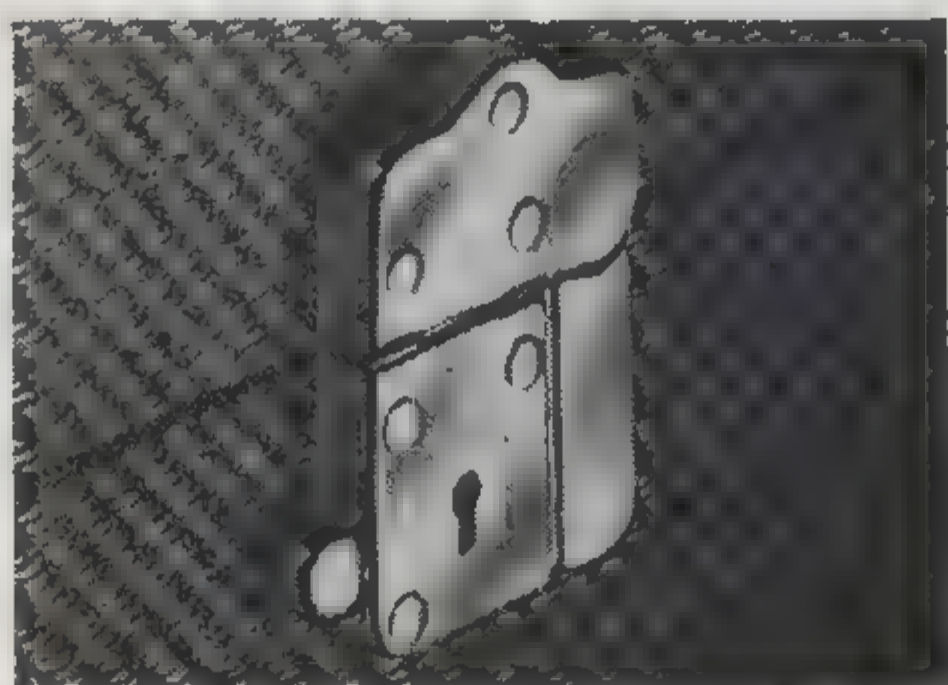
This smart, exclusive "Metrick-Grain" diagonal tweed (woven especially for Wheary) lends beauty to the strongest-lightest construction ever developed for fine luggage! The unique foundation box of 3-ply basswood... armored with the Wheary patented stainless steel "gards" and polished chrome corners... withstands roughest travel abuse for years. Cherished by appearance-minded travelers!



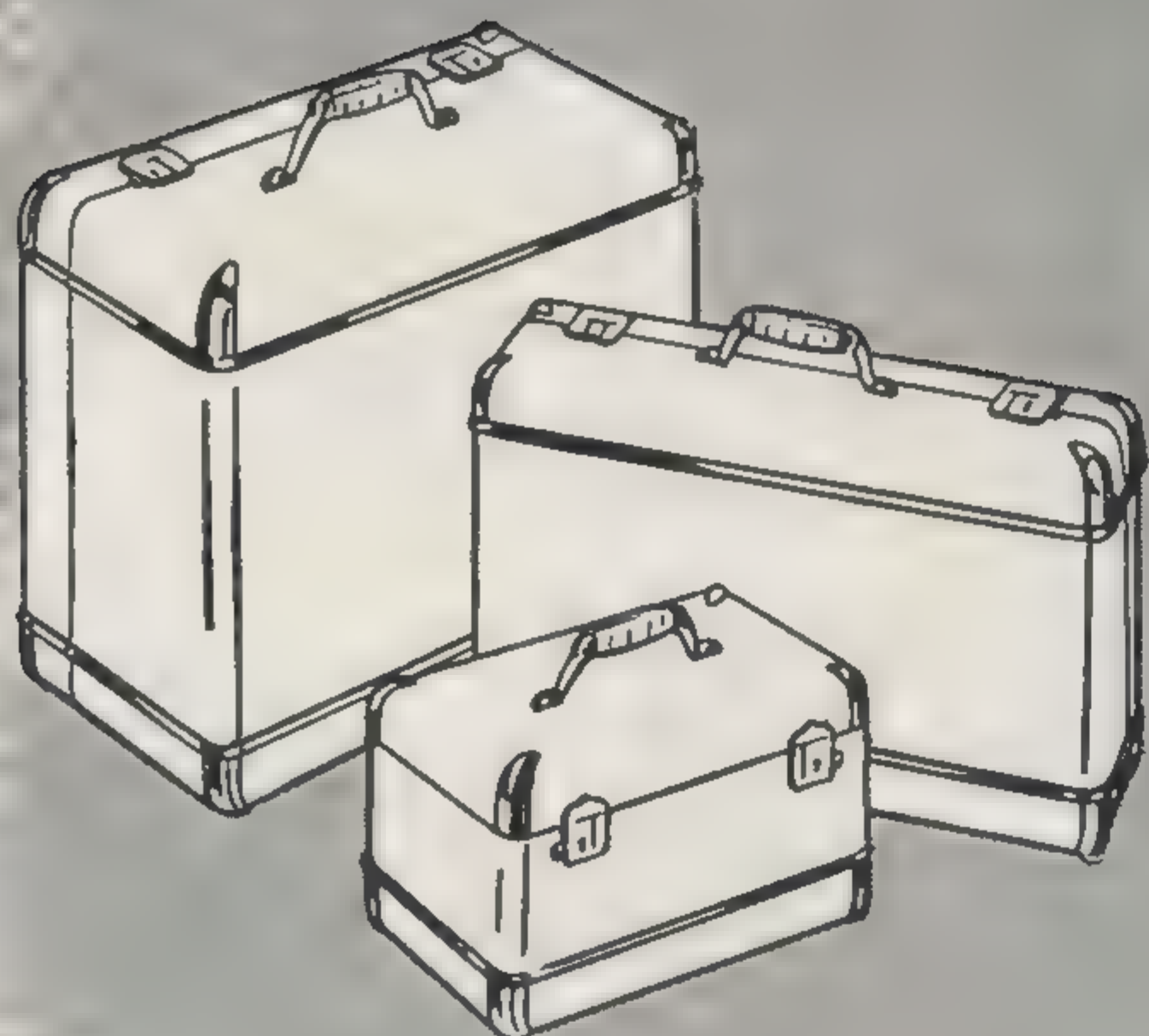
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by



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Please indicate interest in camps _____ or schools _____

Name _____

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Previous camp or school _____ Grade _____

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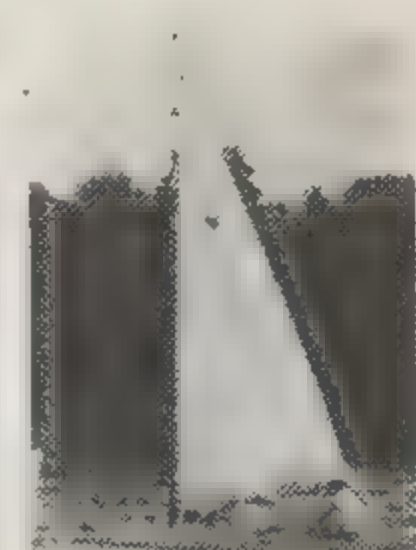
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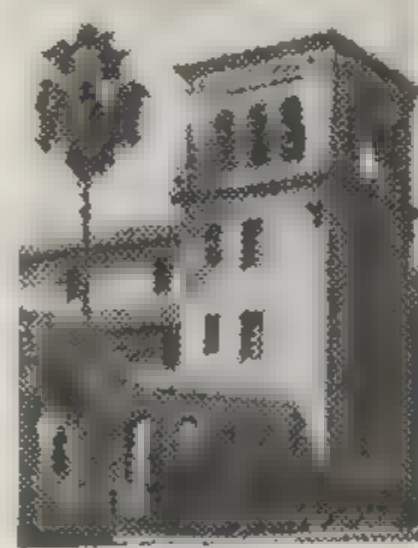
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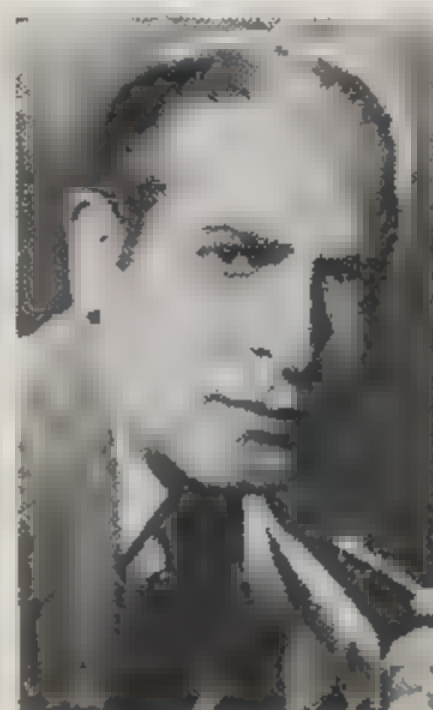
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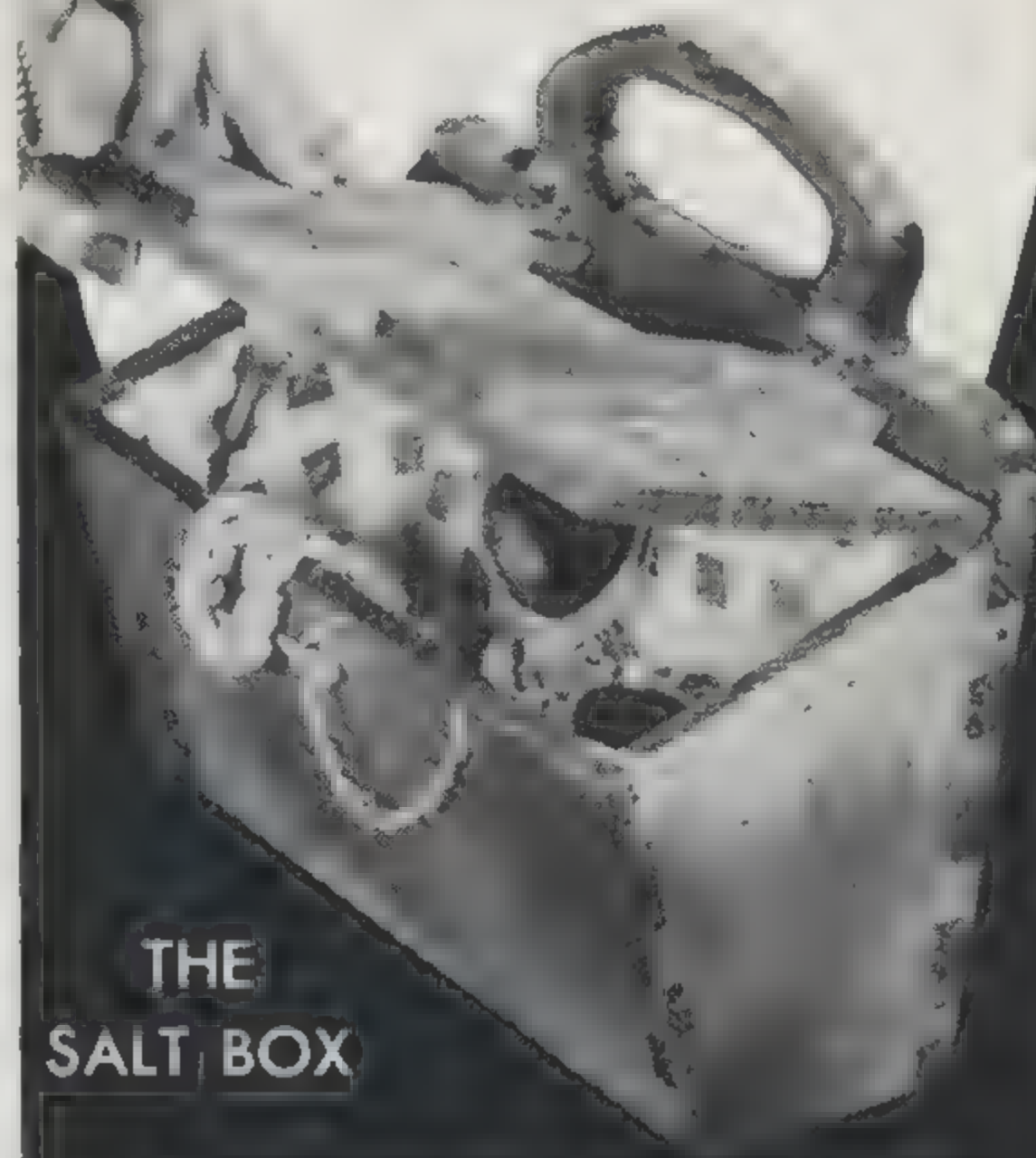
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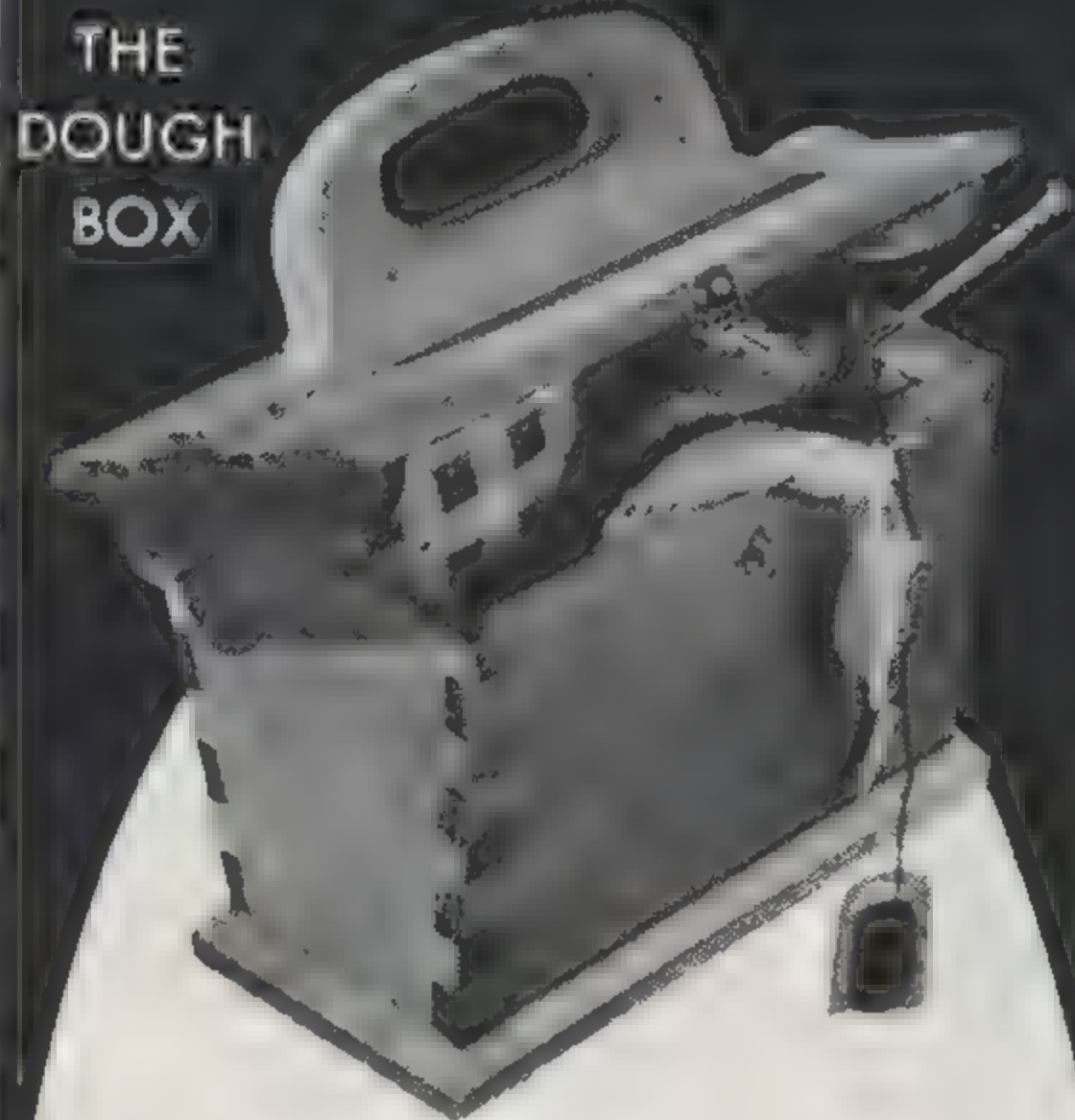
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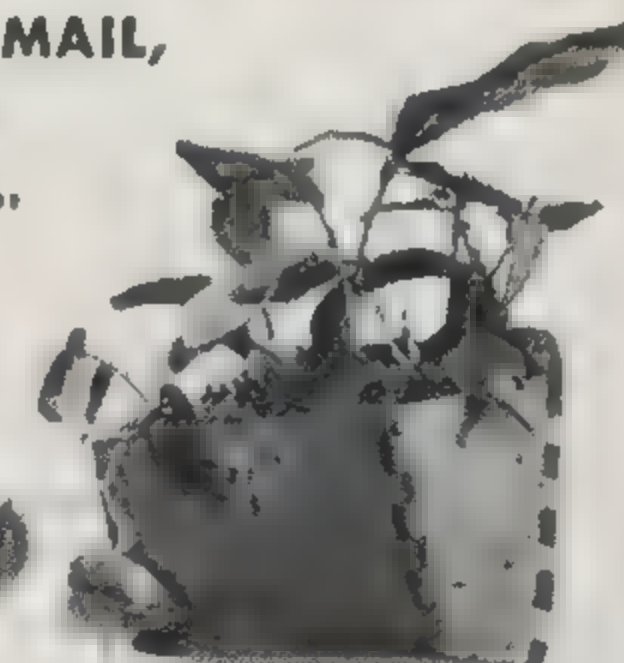
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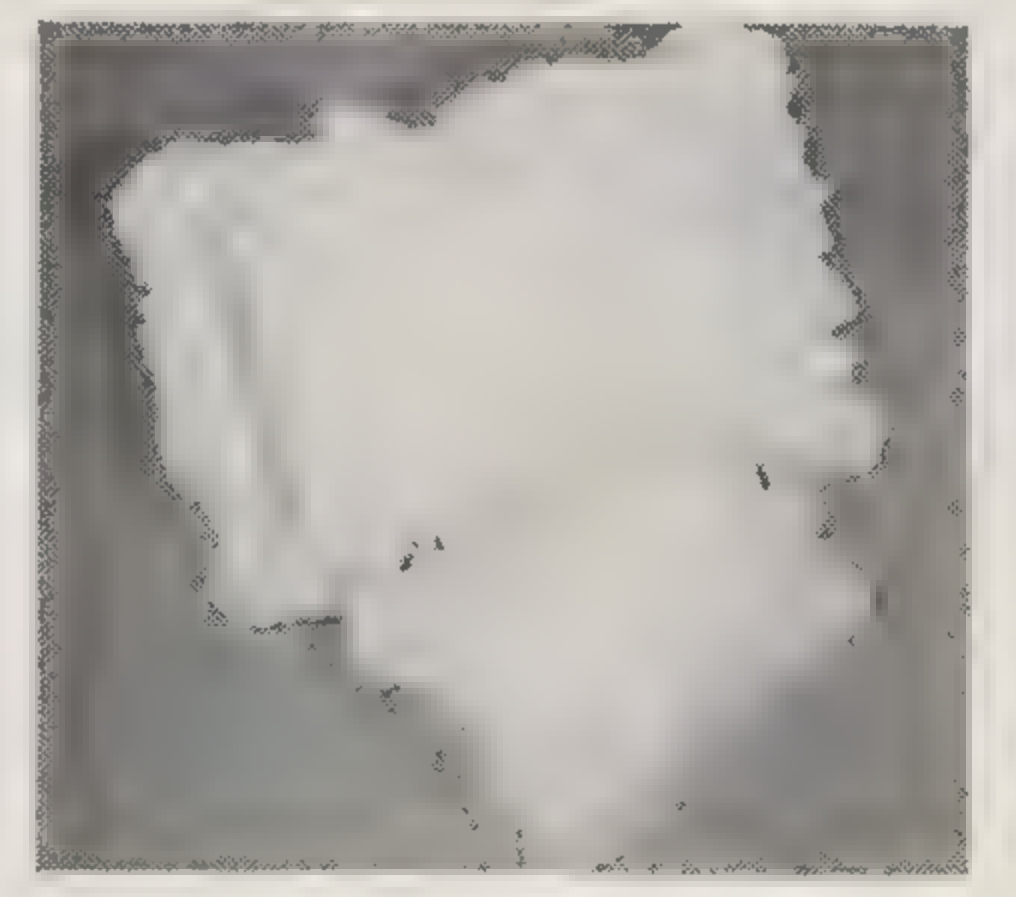
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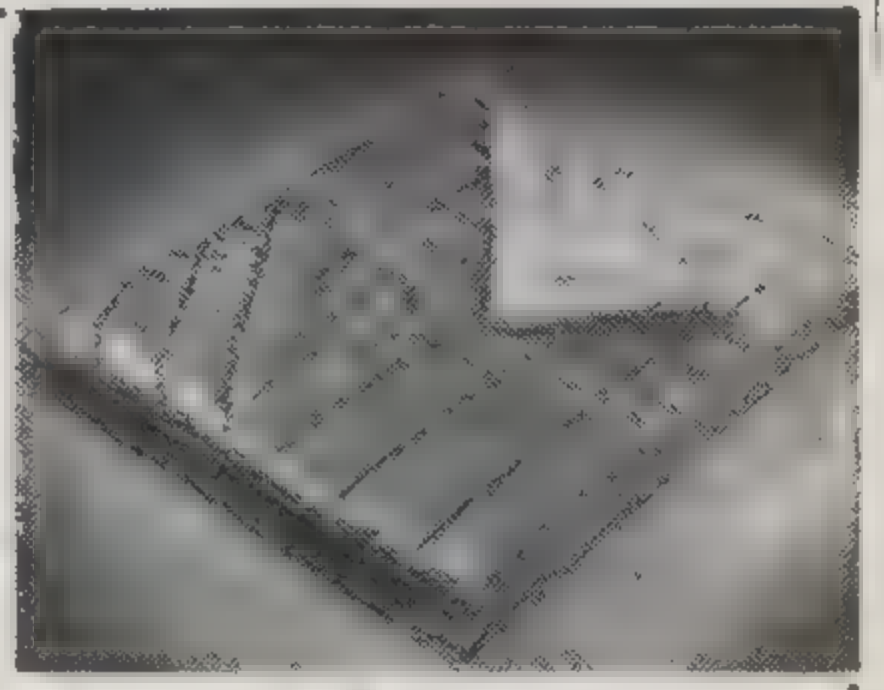


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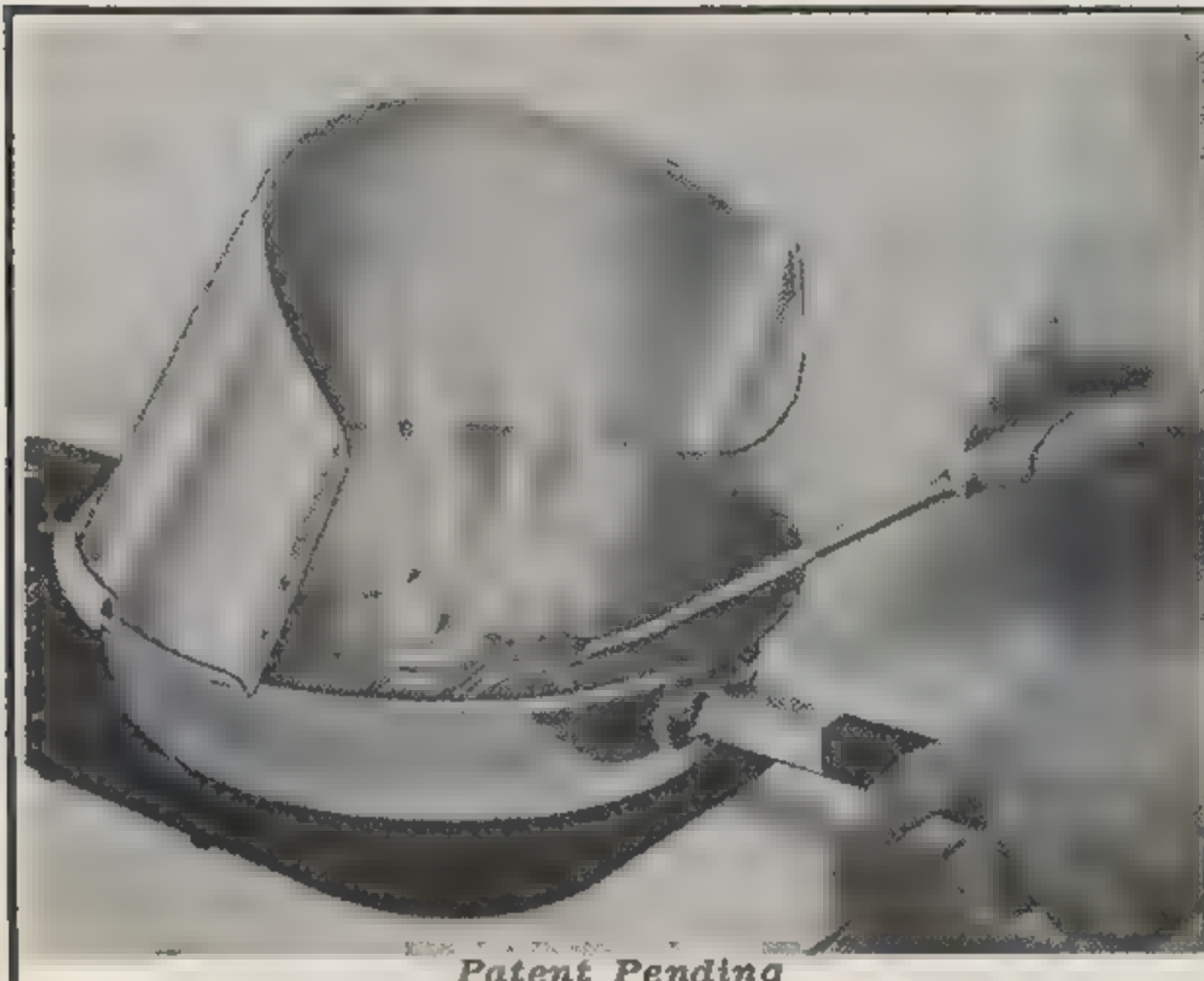
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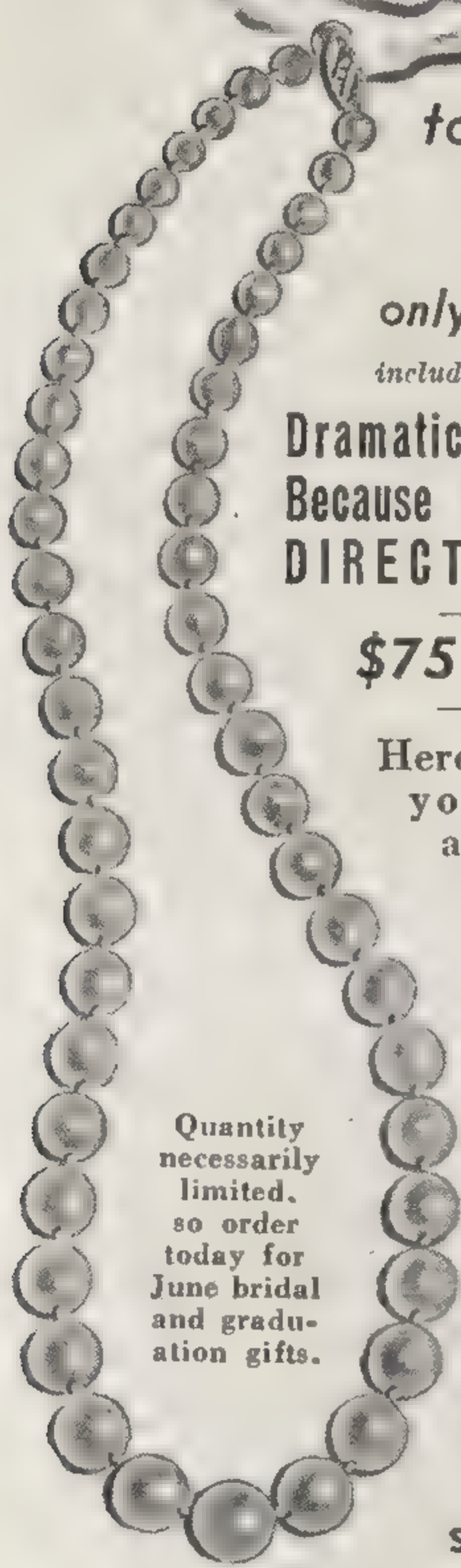
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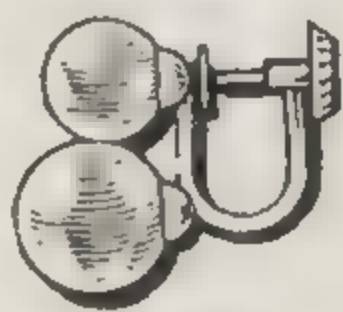
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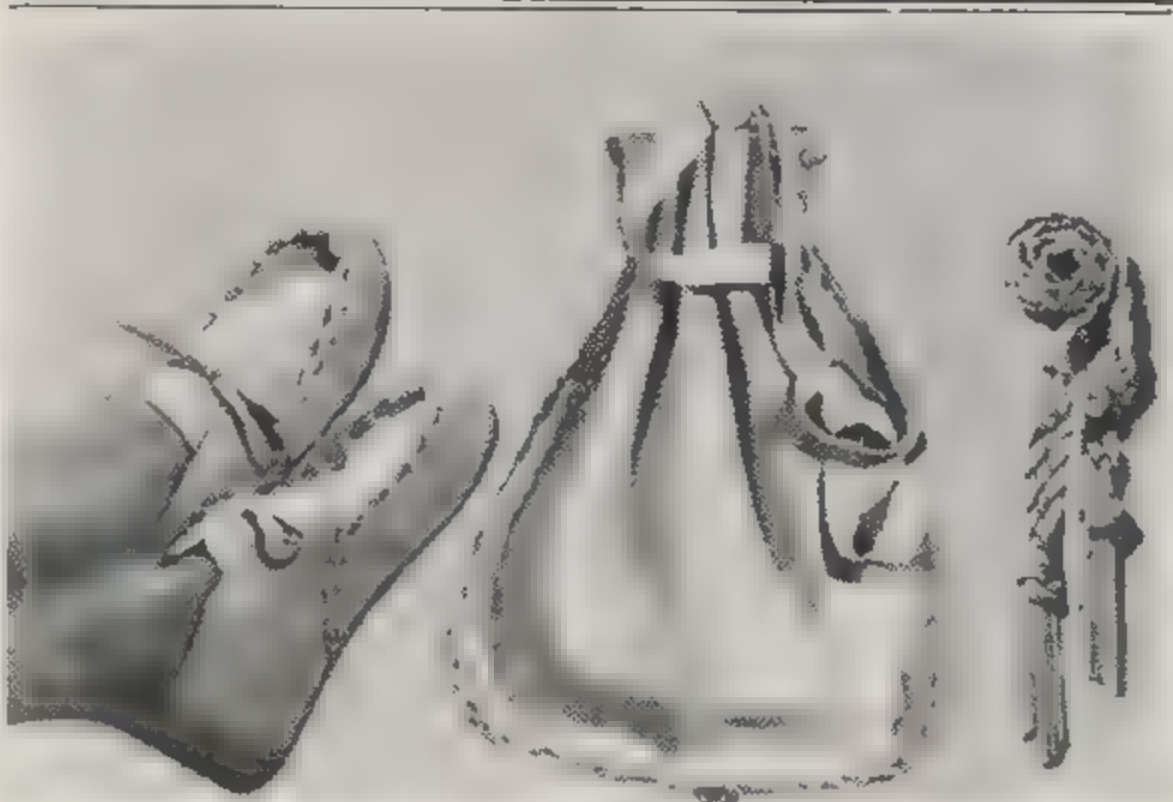
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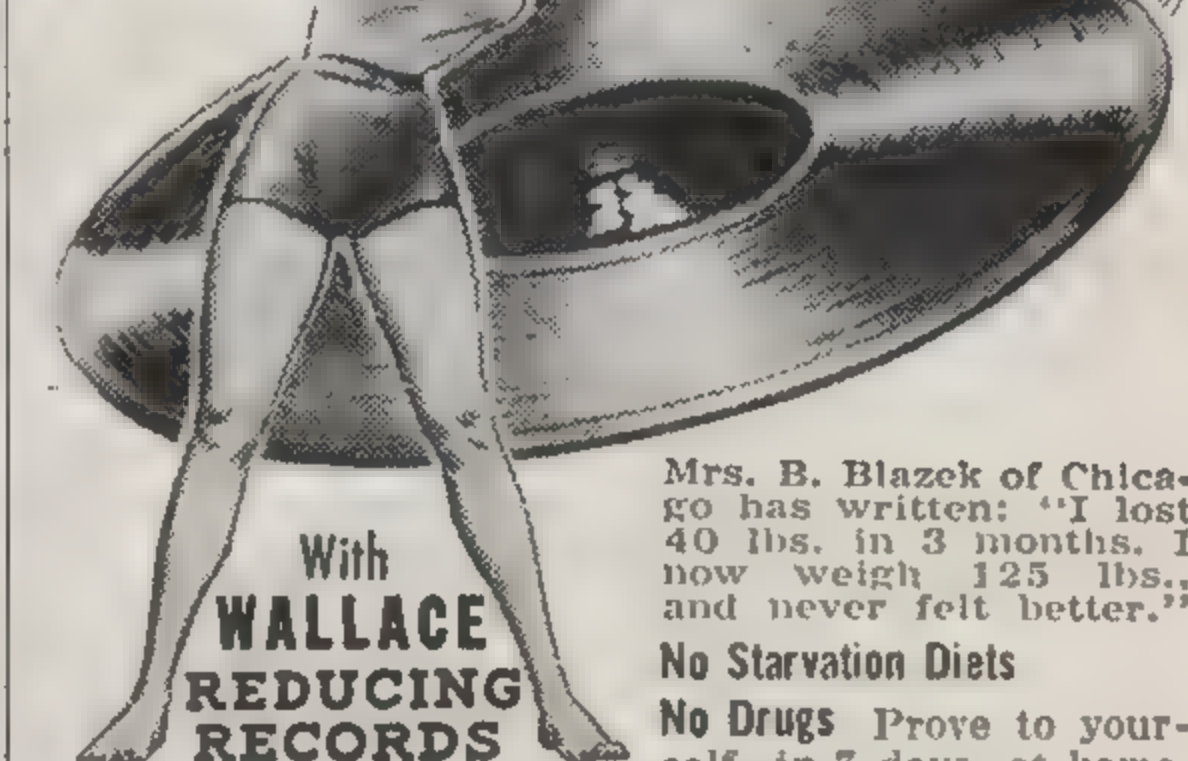
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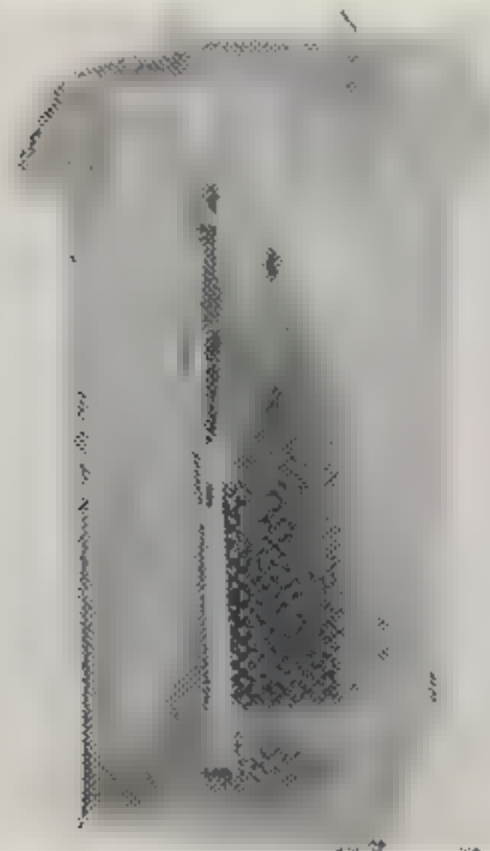
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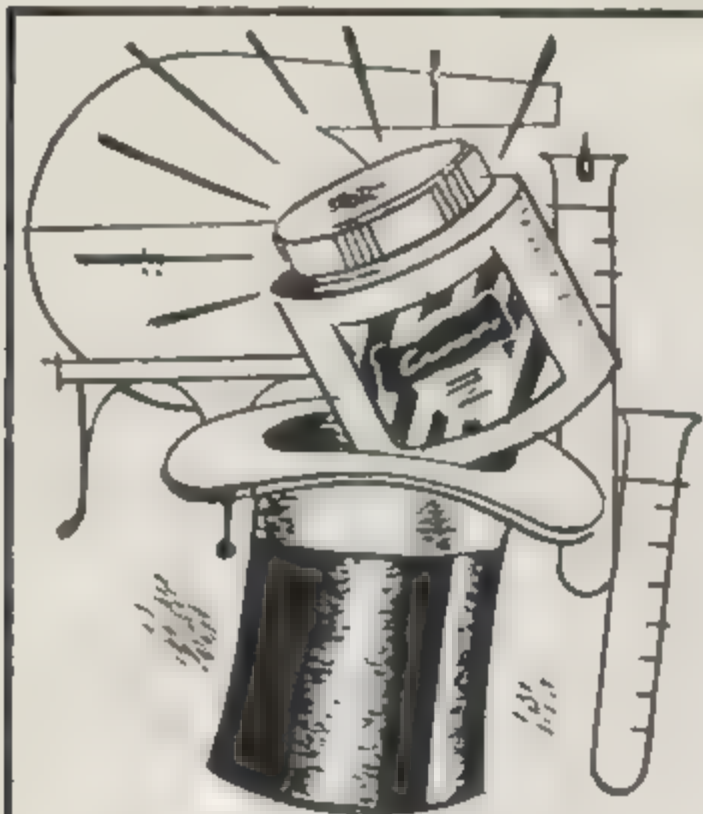


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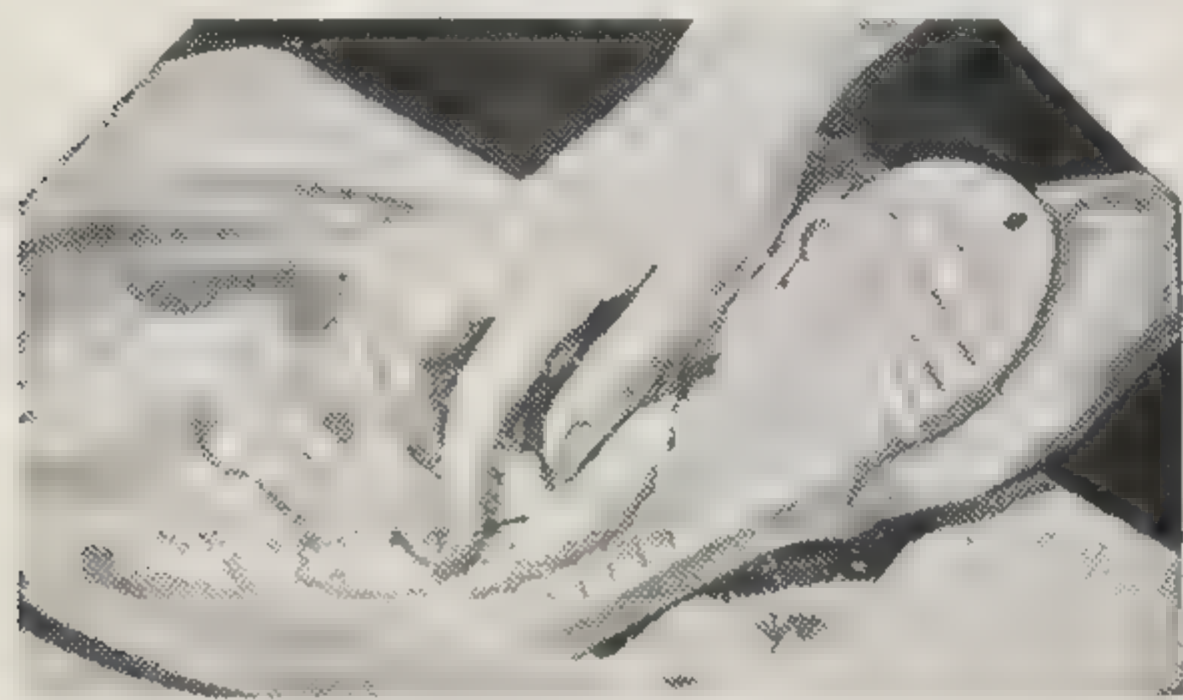


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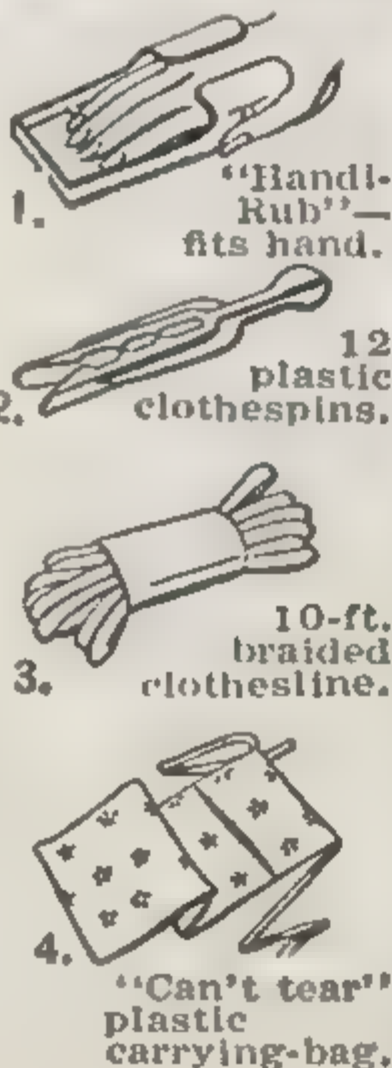
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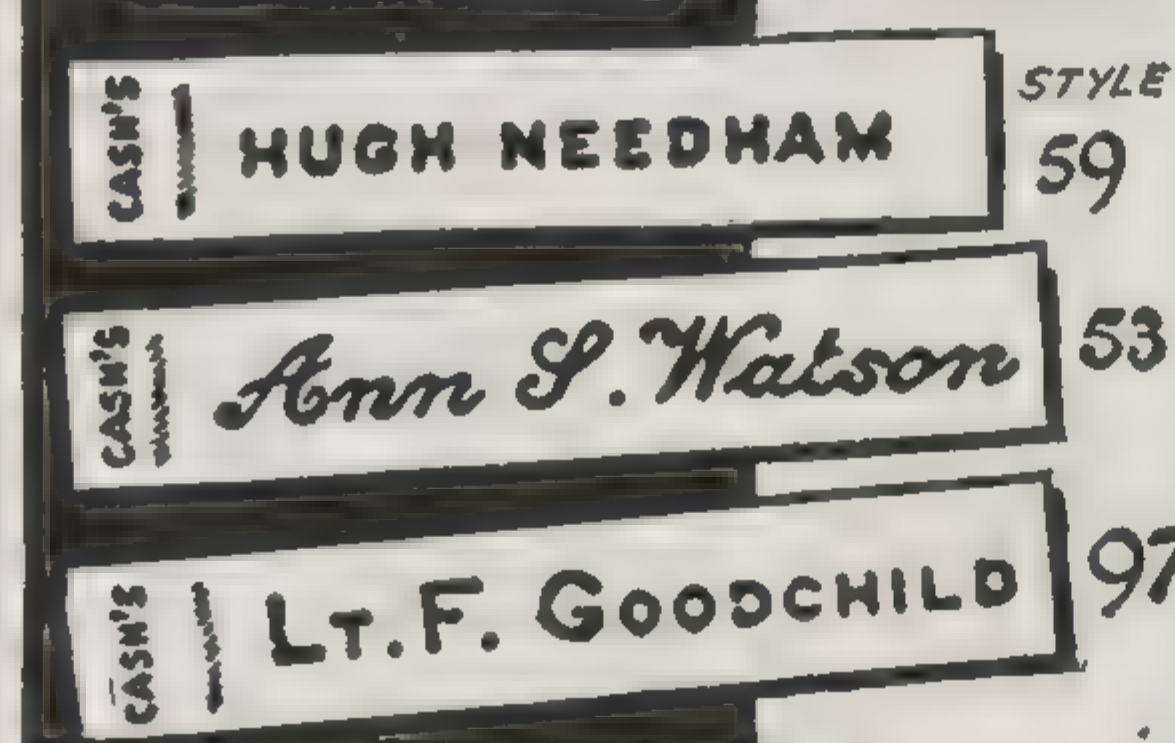
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 Exclusive shell pattern terry coat with sweeping back and deep pockets, stand-high collar that ends in an ascot! Sizes 12-20 \$29.75
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SHOP

FOR SUMMER LIFE, country style—knitted cotton top, \$4.95; plus a skirt, strips of cotton percale sewn together by hand by the Seminole Indians. Background colours: black, yellow, pink, red, blue or purple. Waist sizes 26-32. \$18.95. Eve Proctor, Winter Park, Fla.

GOOD BET: a leather game box with two decks of cards, poker chips, poker—and regular—dice, score pads. Comes in blue, red, tan. With three initials \$9.95 ppd. The Rural Peddler, Putnam Valley, N. Y.

WHY NOT BE A MISS FIX-IT? If you would like to know how to repair a frayed wire, rewire a lamp, fix a dripping faucet, repair Venetian blinds; if you would like to be your own handyman and fix the toaster or the iron or the doorbell when it goes on the blink, you might attend the Know-How Workshop at 1947 Broadway, New York. The school holds two-hour classes twice a week for four and a half weeks; and an alternate schedule of once-a-week classes for nine weeks. All the equipment, the tools, and practice materials are supplied there; tuition for either course comes to \$30.

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 ...rooted in good taste. Your choice in faded blue, or quiet red. Sanforized and Washable. Sizes 10 thru 20.
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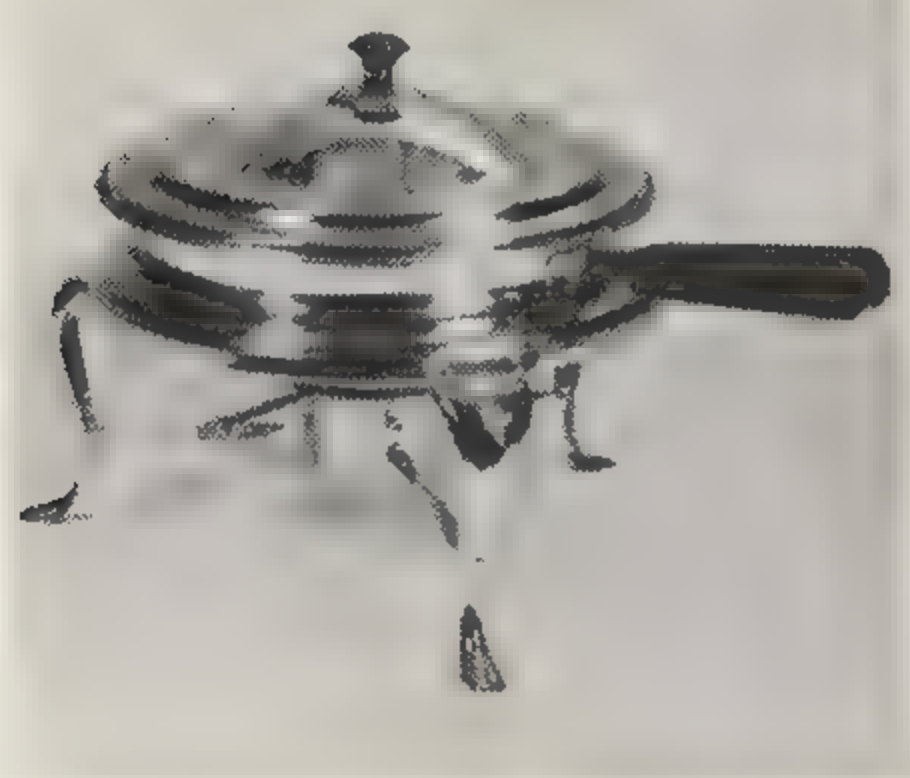
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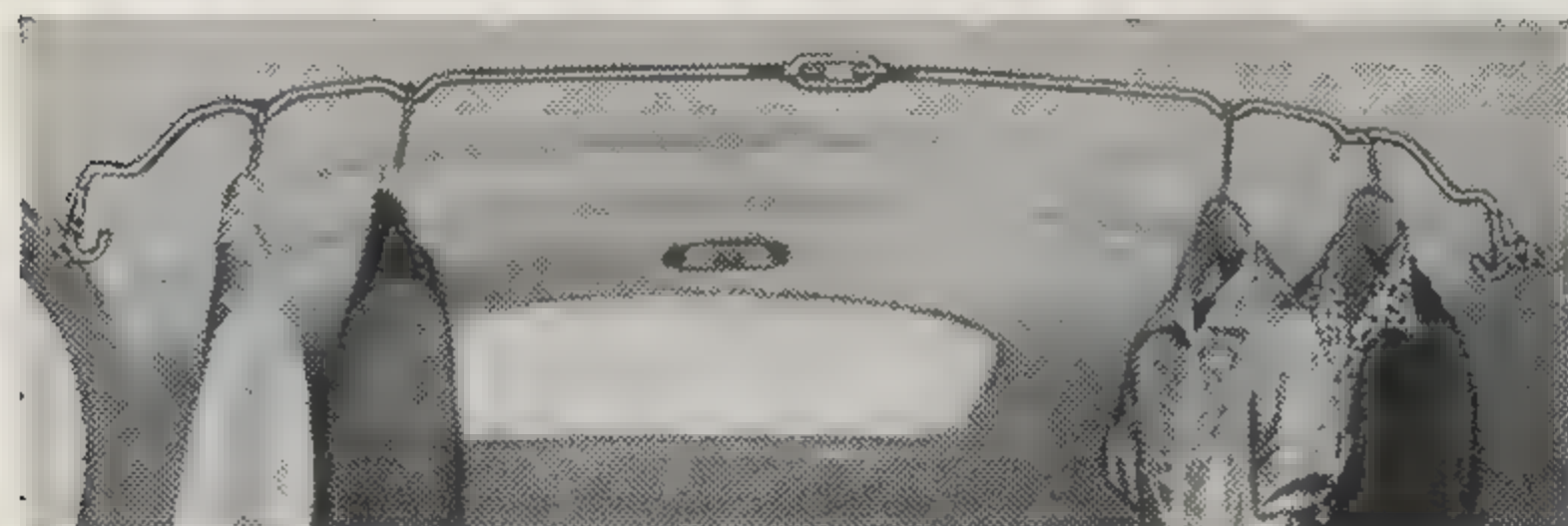
MIEHLMANN



LIGHT ON THE HEAD, a thin straw hat from Mexico with a visor to shield the sun. \$2. The shirt, rust-coloured, is of heavy muslin, has a high-standing collar and bright coin buttons. Also comes in several other styles and colours. \$8.95. Fred Leighton, 15 E. 8 St., N. Y.

COOK'S DELIGHT. Copper chafing dish 10" high, 12" wide, with a stainless steel lining. To keep the hot food hot, to cook, perhaps, Swiss Fondue in, as the one hot dish on a summer menu. \$20. Carole Stuppell, 507 Madison Ave.

HANG 32 GARMENTS IN YOUR CAR — END PACKING TROUBLES ON TRIPS



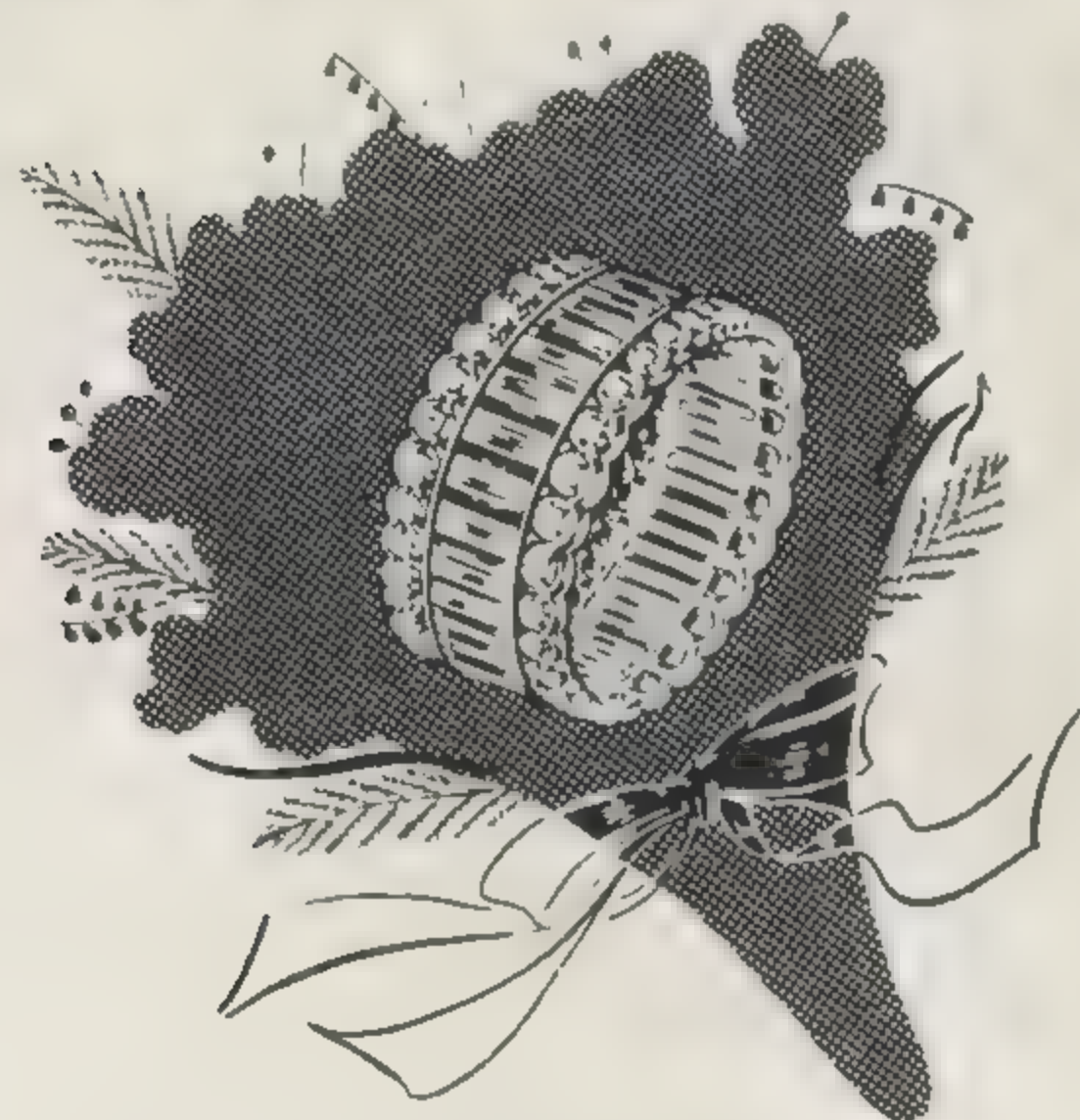
This amazing Hang-All Auto Wardrobe Rack fits flush with the roof of your car above doors or windows. Does not obstruct rear view vision or touch doors or windows. Attaches in seconds to any make or model car—instantly detachable if desired. Handsome nickel-plated steel rack will support one hundred pounds of clothing full length. Send check, money order, or postal note today. \$3.95 postpaid. Money back guarantee in 10 days unless completely satisfied. Order now!

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\$15.95

Sizes 8½ to 12, add \$1



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SHOECRAFT nationally famed Fifth Avenue shoes are chosen by style-and-quality minded 'Tall Gals'. Perfect fit means better wear. A trial convinces. Get your copy of our FREE BOOKLET V TODAY. Smart styles! All sizes! Any pair sent on a 10 day money-back guarantee if unworn. Prompt REFUNDS. When ordering send check or money-order. Charge accounts invited. SHOECRAFT shoes are sold direct ONLY.

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All sizes up to 12 • AAAAA to C

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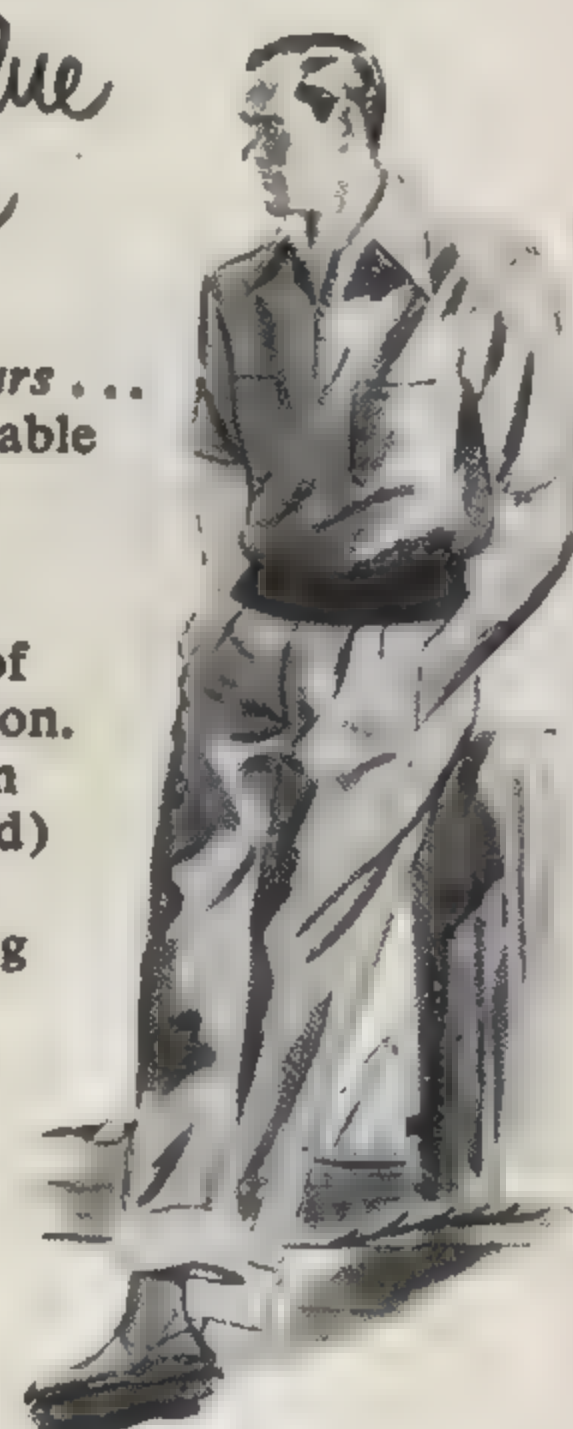
47 West 57 St., New York 19, N.Y.

Fashion Note for Summer

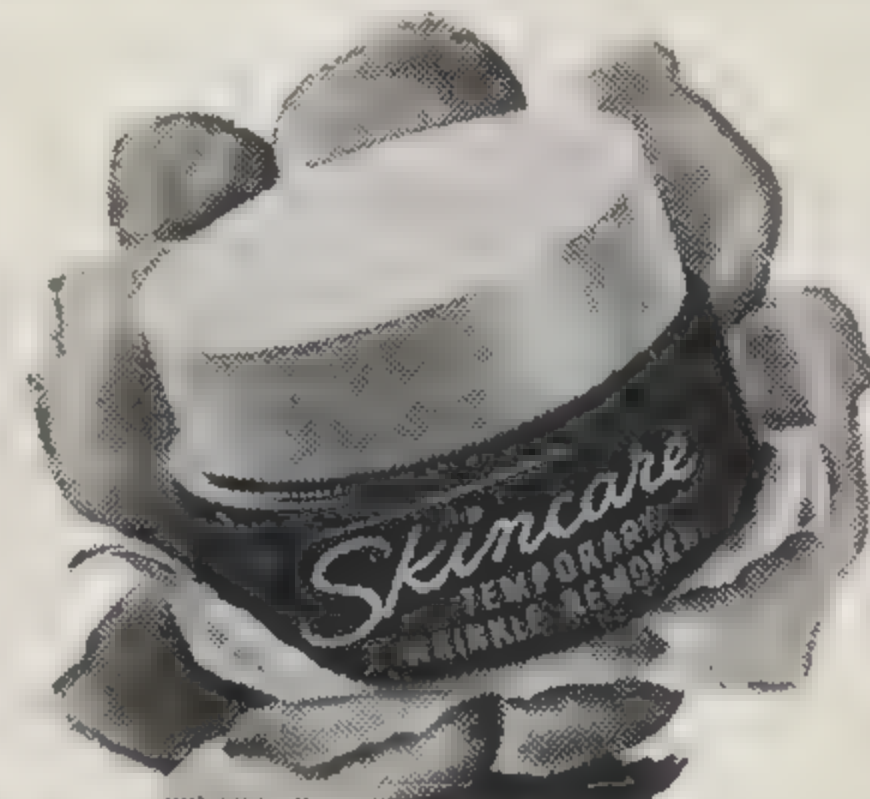
Faded Blue Denim

• For carefree hours . . . feather-light, washable blue denim. Shirt, short-sleeved, zip-front with contrasting band of dark blue knit cotton. Slacks (to be worn rolled, as illustrated) have elastic band at back, eliminating need for a belt. The set \$10. Small, medium, large, extra large.

U. S. Mail
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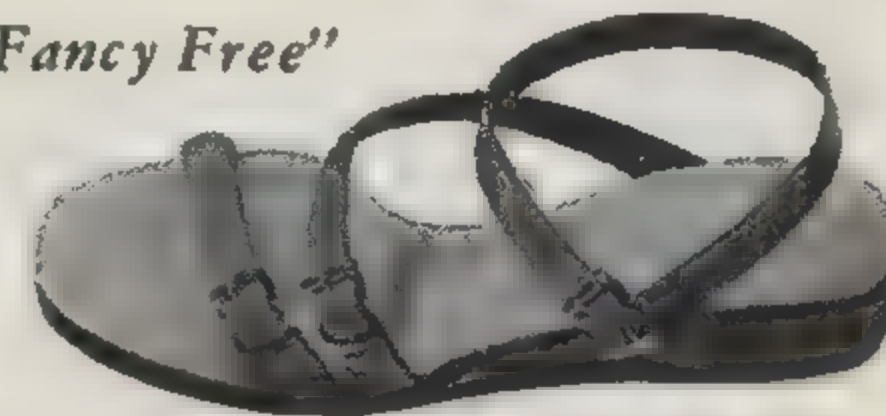
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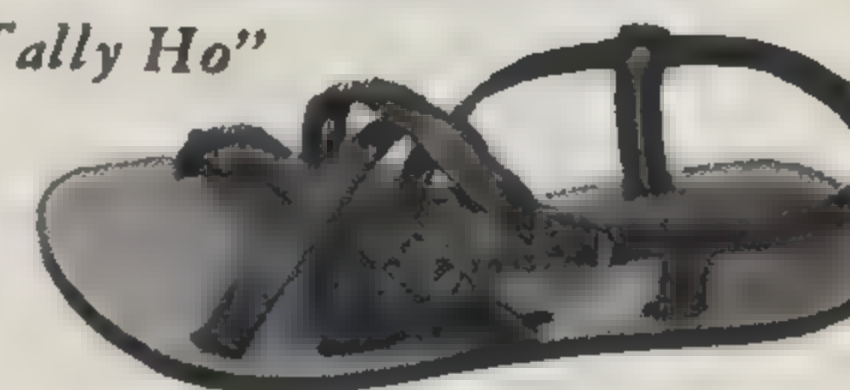
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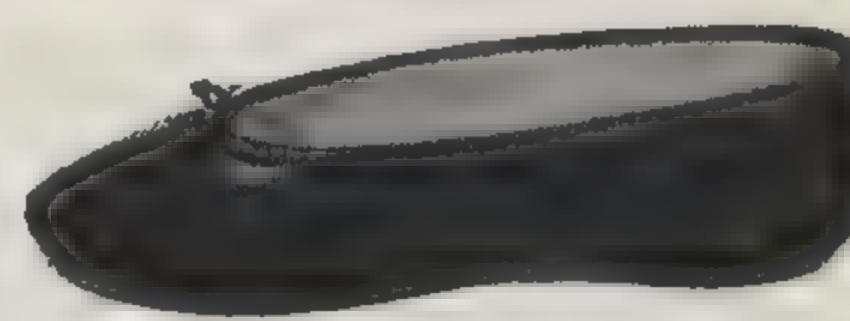
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A fine Father's Day gift

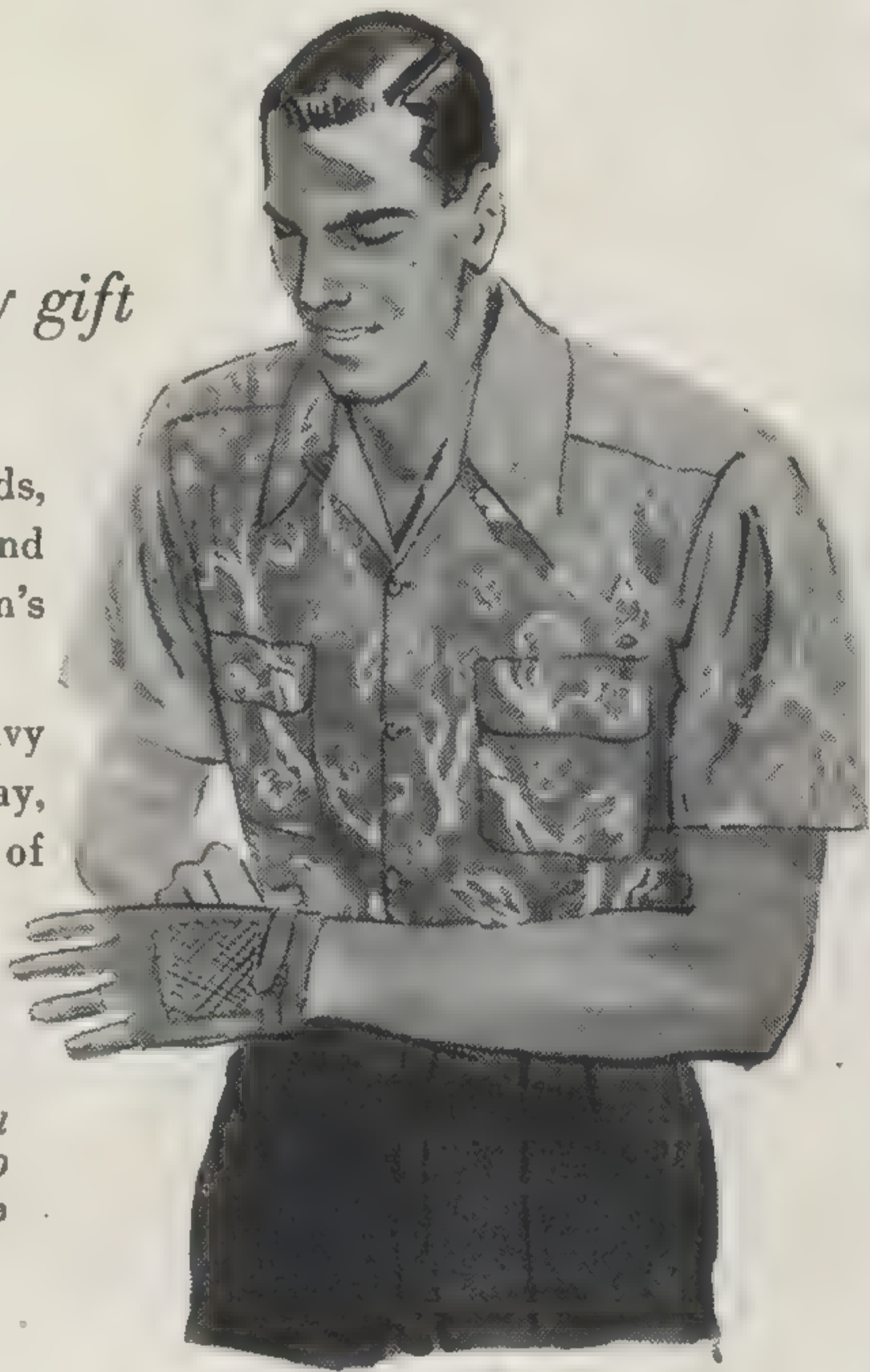
Dozi—Izod* spelled backwards, means the finest quality and most distinctive style in men's washable sport shirts.

The typical bold print in navy blue, pale yellow, and gray, with white design is but one of a large selection.

Sizes: small, medium, large, extra large, \$10.

Other Dozi shirts including unusual checks, plaids, and solid colors, \$8.50 to \$15. When ordering by mail please give colors and size.

*Izod of London



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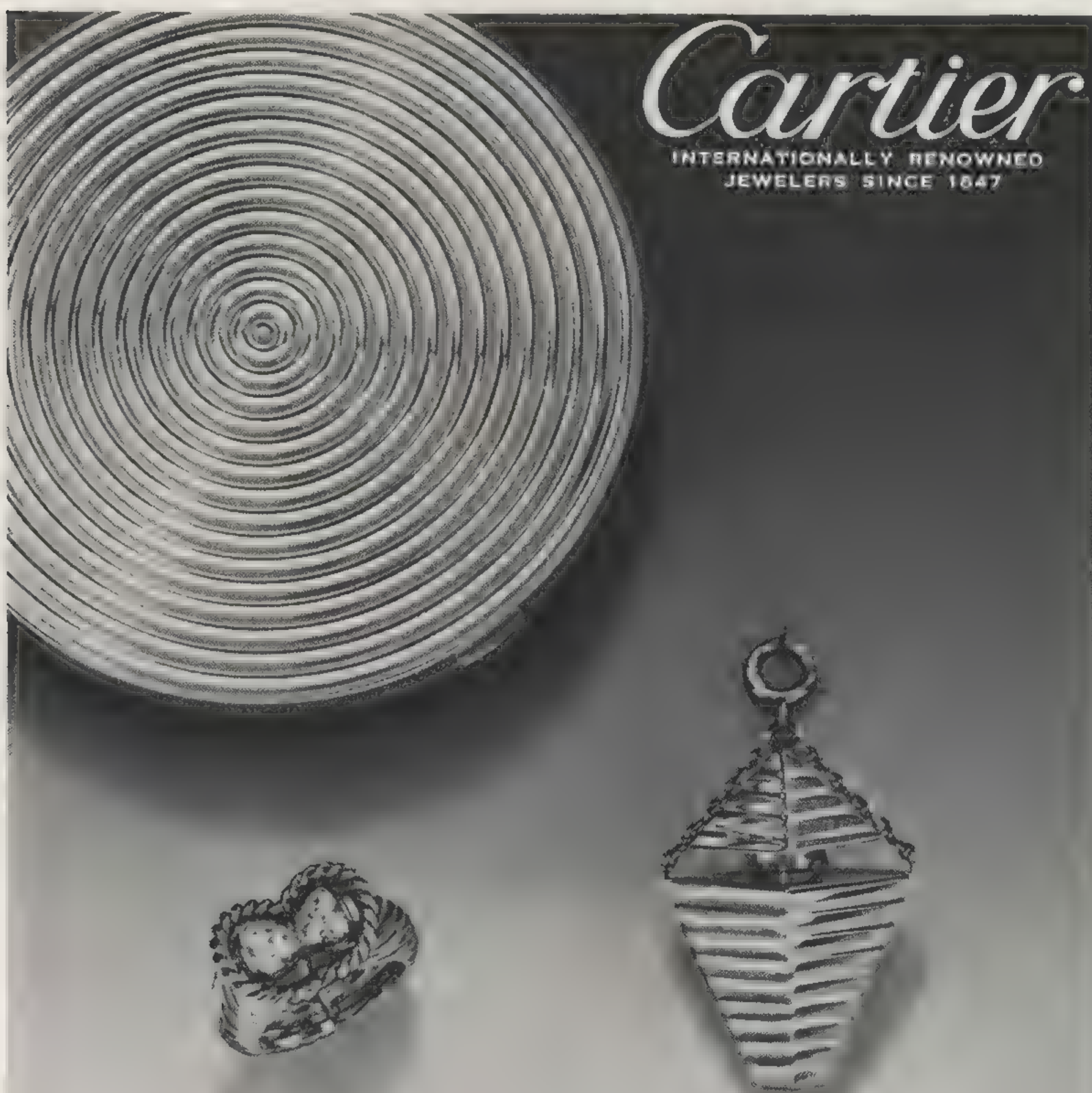


SHOP

SUN PAIR for children: Stoffel bird's-eye piqué, navy blue, with white cotton bands, edged with red rickrack. Dress, sizes 3-6, \$10.95; 7-10, \$13.95. Suit in sizes 2, 3, and 4 only, \$8.95. From Cerutti, 807 Madison Avenue, New York City.



SPRING POWER keeps the new Duplex Time-keeper running when a fuse blows and the electric current stops. Rewinding needed once a year. In Lucite, \$30 ppd.; pale or dark wood, \$18 ppd. Eunice Novelties, 541 Madison Ave.



Cartier
INTERNATIONALLY RENOWNED
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Gifts from Cartier—in engine-turned gold: compact, \$550; ring with clustered diamonds, \$475; perfumer to be worn as a charm, \$54. Prices include Federal Tax

Large selection of Wedding Gifts and Stationery

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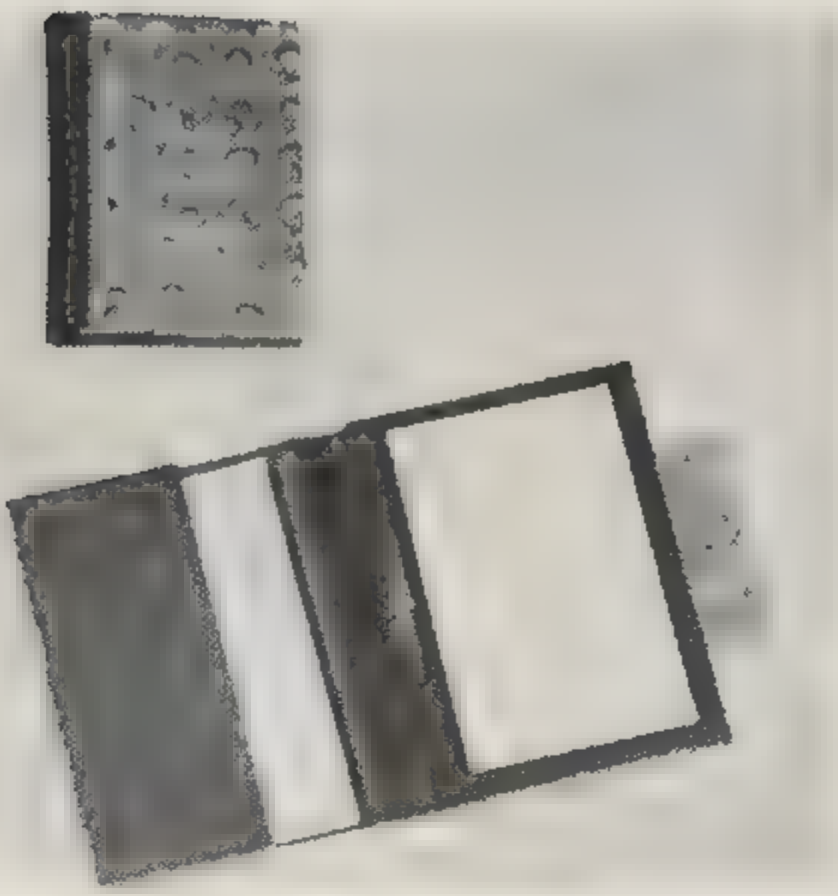
Love's old sweet song...told anew in this heart-stirring, alluring new fragrance! Subtle, bewitching way to build memories that last forever! Dearly beloved...for engagement, trousseau, wedding gifts—and then ever after! Eau de Parfum 1.50, 2.50, 4.00 (with atomizer 3.35, 4.85) add 20% fed. tax



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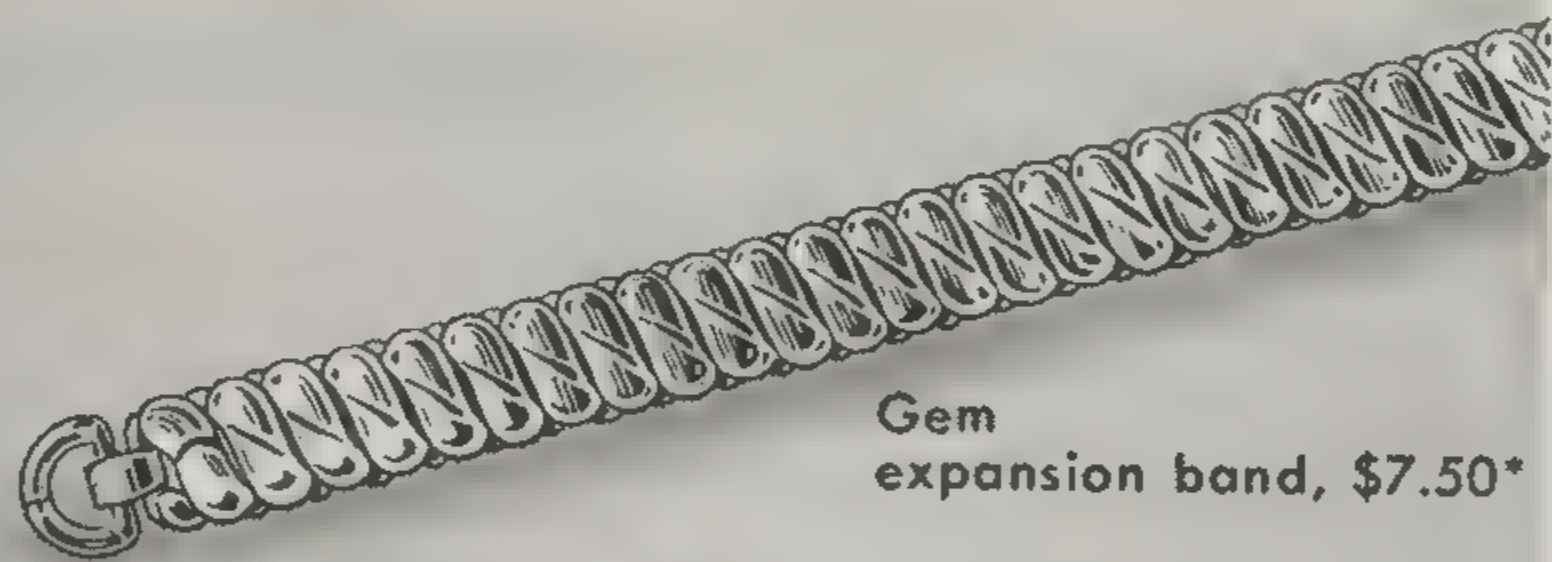


MIEHLMANN

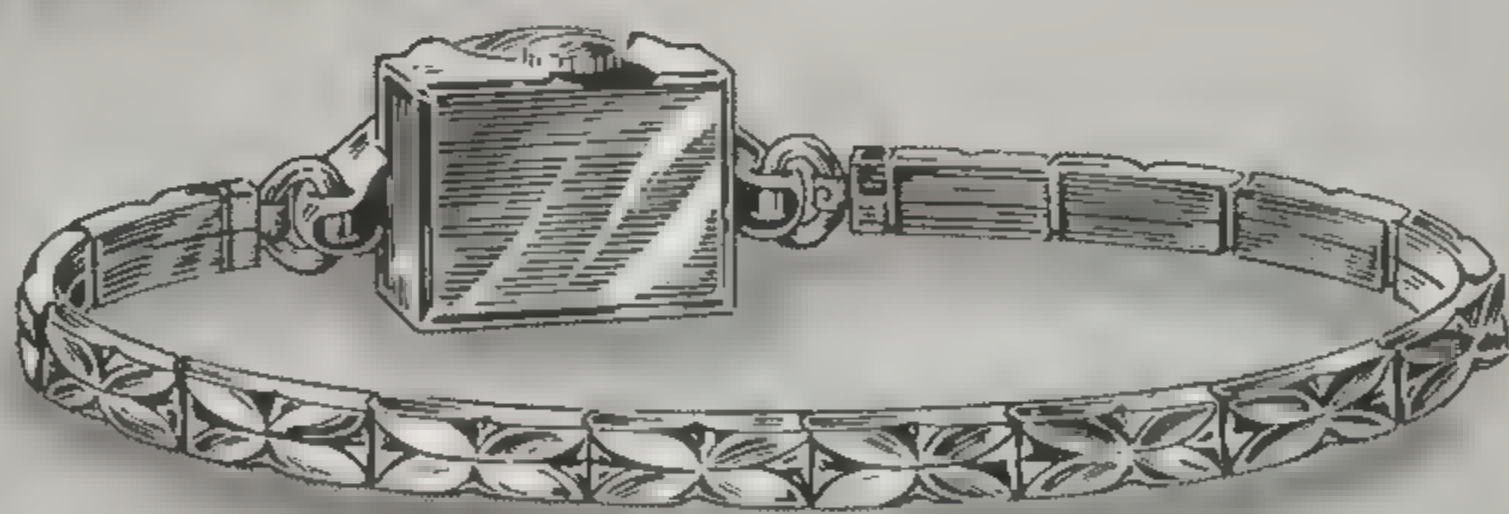
WRITING PORTFOLIO, 7" by 9¾", covered in Swiss or English papers. In it: 200 sheets; 100 envelopes; Eversharp pen; stamp book. \$14.75. With name, address in raised letters on the paper, \$17.75. Leah Curtiss, 460 Park Avenue.

NOW YOU SEE IT, NOW YOU DON'T—the tear, the moth hole, the cigarette burn will disappear if you turn to the French-American Re-weaving Company at 100 West 57th Street, N. Y. The mending done by their process is practically invisible in woollens, in sweaters, in silks, and linens. They will also give a first-aid treatment to suits and dresses—de-napping those that have become fuzzy, re-napping, and dry-cleaning others, restoring their colour and texture, removing any shine. The job will be done for you in two weeks; of course, the price depends on the fabric and amount of damage.

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Jewelry
Gifts
FOR
LESS THAN
\$10



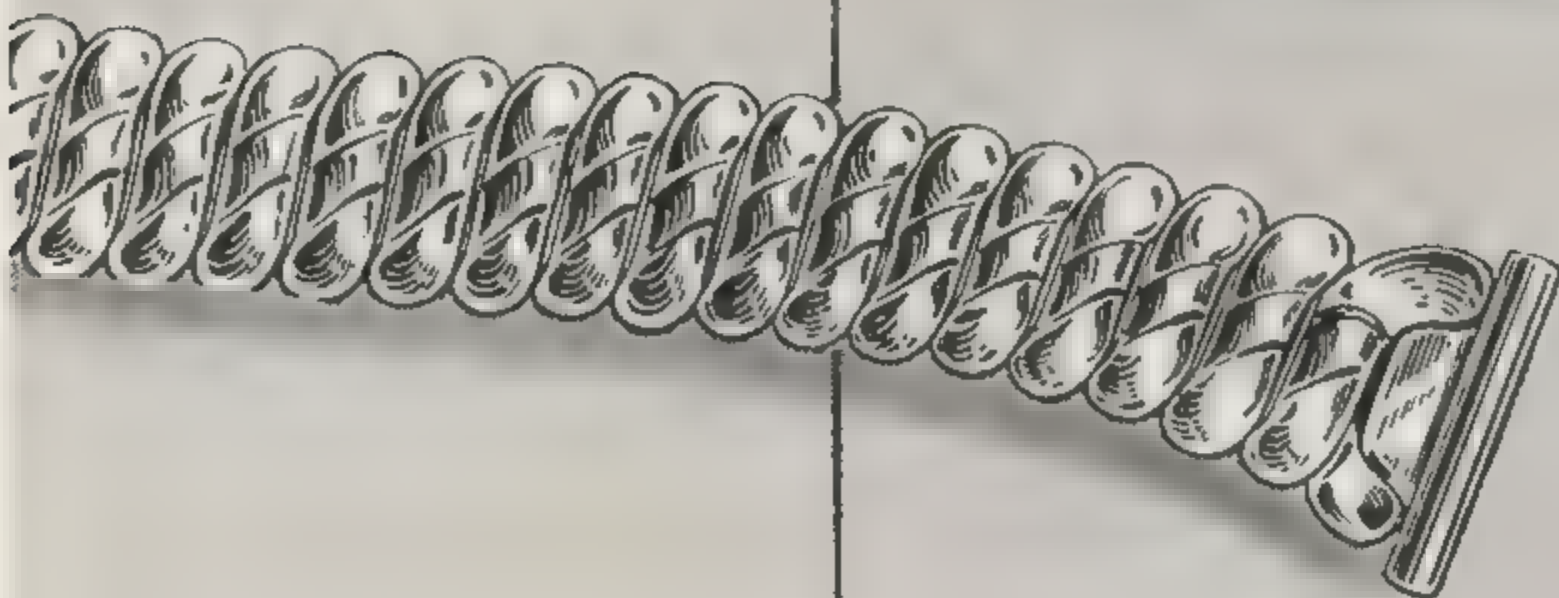
Gem expansion band, \$7.50*



Sonata expansion band, \$7.75*



Square snake chain, \$5.25*



Man's expansion band, \$7.50*

*plus tax

A fine Gemex watch band is right for every gift occasion... for every special someone you can think of. Treat yourself to one, too! See your jeweler today. Colorful style booklet will be sent free upon request.

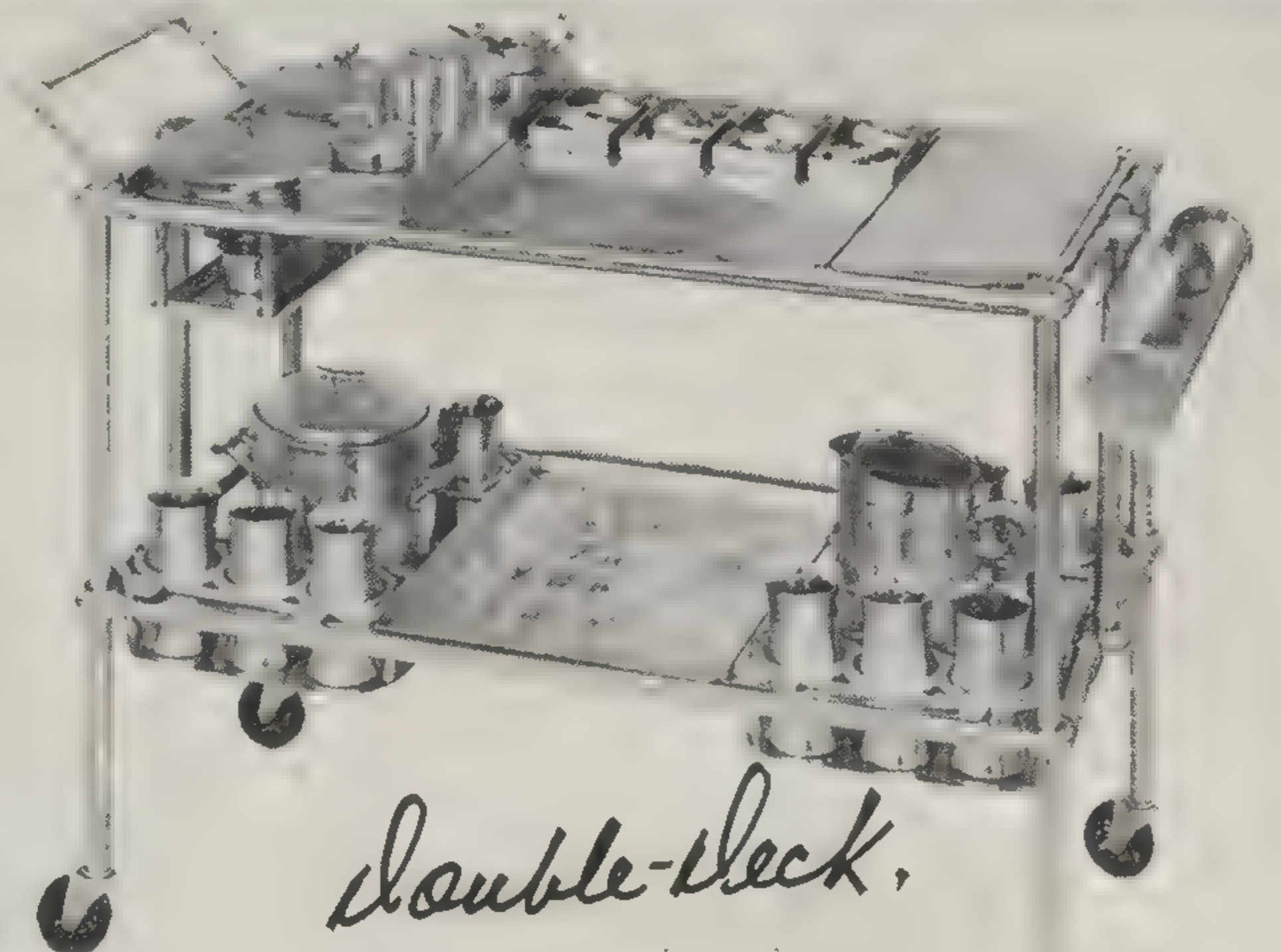
GEMEX FINE WATCH BANDS
GEMEX CO., UNION, N. J.



Brooch with Oriental pearls, rubies and diamonds, \$1,030. Necklace with cultured pearl tassels, \$300. Diamond-set bracelet watch, \$1,170. All in 14K yellow gold. Prices inc. Fed. Tax. Swedish crystal candy jar, \$35.

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double-deck,
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hand-forged aluminum cart \$200

Some like it hot, some like it cold, so the interchangeable units in this handsome wheeled wagon can be switched from top to bottom in a flash, to give your guests choice of hot foods, cold drinks!

Hot foods: pyrex casseroles over alcohol burners, with cutting-board for meats, hors d'oeuvres trays, condiment set, creamer and sugar.

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48" long, 31" high, in bamboo-patterned aluminum, carole stupell exclusive in New York!

Mail and telephone orders, of course!

carole stupell Ltd.

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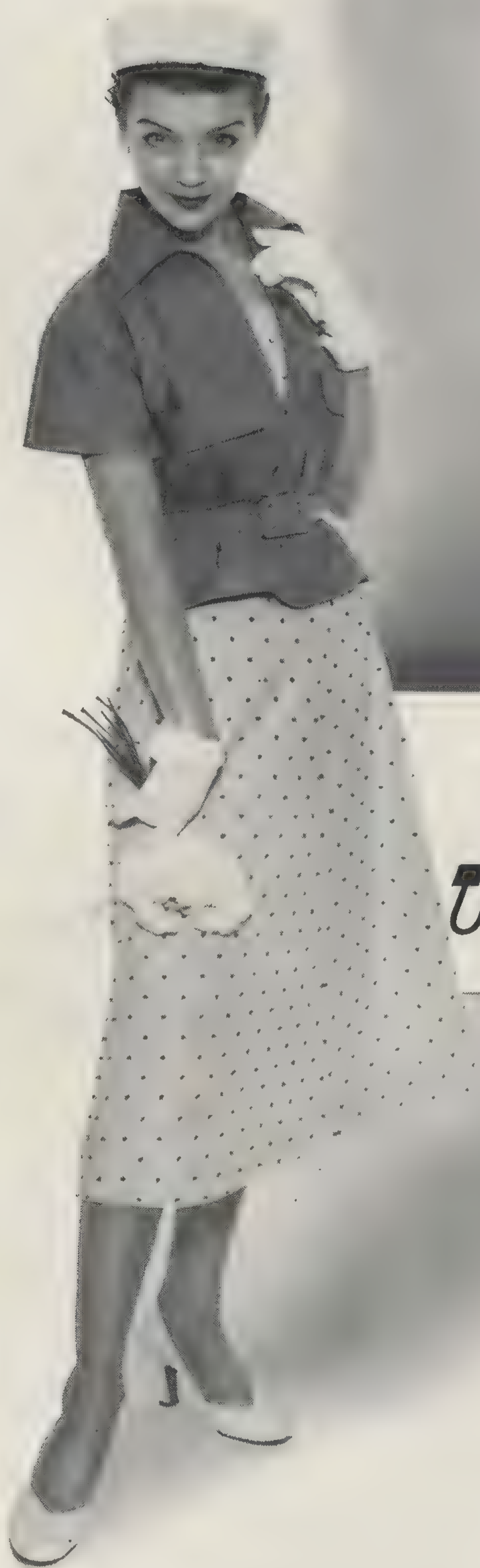
PLaza 9-7786

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stand out
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appears

Impression-making washable clip dot chambray* costume that starts out early... and stays late! Bare your shoulders to sunshine or cover up, and go places, with the suave chambray* jacket. Sky Blue with Teal jacket, Pink with Strawberry, Gray with Dark Gray. Sizes 10 to 18.

Style 8429 About \$15

*Mercerized and Sanforized—
Residual Shrinkage Less than 1%



June Patton

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**Whirlaway Hydra-Matic, at reduced price,
now optional on all Oldsmobile models.*

A GENERAL MOTORS VALUE

Smooth . . . smooth . . . *superlatively smooth* is the wonderful "Rocket" ride! And *this is the ride* that awaits you at the wheel of a "Rocket" Oldsmobile! For *only Oldsmobile* has the "Rocket" Engine with its famous high-compression power. *Only Oldsmobile* has the velvet action of new Whirlaway Hydra-Matic Drive*. And *only in Oldsmobile* will you find Futuramic beauty and glamor to match the "Rocket's" flashing performance. Fleet, easy-flowing lines! Interiors, smart and trim and tailored for comfort and luxury. Visibility, better than ever with the "88's" new one-piece windshield! *This is Oldsmobile . . . and you've got to drive it to believe it!* Make *your date* with a "Rocket 8" . . . today!

A Sensation on a Demonstration! Your Oldsmobile dealer makes it easy for you to enjoy the thrill of a "Rocket" ride. His special "Rocket 88" demonstrator is ready and waiting . . . *for you!*

"88"

OLDSMOBILE



Gown by Oleg Cassini

"Bridal Bells" . . .

*Delicate flower-like stones in
pure Summer white form
mobile pendants on this
charming jewelry trio
for your every Summer
costume. The pendant
detaches from the
necklace to become a
useful extra pin.*

*Necklace \$7.50, Bracelet \$7.50
Earrings \$4.00. Tax extra.*

design patent pending

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YARDLEY

English Lavender

Yardley English Lavender,
from \$1.75*

Dusting Powder, \$1.50*

Yardley English Lavender Soap,
\$1.35 (box of three)

Bath size, 75c a tablet

*Plus tax



The fragrance of Yardley English Lavender Soap never fades. That's because it's generously and skillfully perfumed. Made according to a unique and traditional formula, it has a creamy lather that comes freely, so that you use less of it. And it lathers down to the very last speck. It's double-wrapped to treasure the fragrance.

Helena Rubinstein presents the "Silken Look"

New cosmetics blended with pure silk



The only make-up that gives your skin the "Silken Look"—smooth as silk, radiant as silk!



SILK-TONE FOUNDATION

In SILK-TONE liquid foundation Helena Rubinstein blends pure silk so it becomes sheer silken magic on your face. It gives your skin the look and the smooth texture of silk. It imparts sweet, young color and clings for endless hours without retouching. SILK-TONE is beneficial even for dry, delicate skin. It softens, pampers and protects. Hides small defects. Six shades to glorify every complexion, 1.50.



SILKEN LIPSTICK

SILKEN LIPSTICK is the dazzling accent in your "Silken Look." It is a brighter, smoother, richer-colored lipstick because its sensational new formula contains silk, atomized. This silk does exciting things for you—it gives your mouth the luscious sheen of very young lips. Helena Rubinstein's Silken Lipstick stays color-true all day long. Never smears, but keeps a clean curve. 12 ravishing reds, each 1.00.



SILK SCREEN POWDER

In this remarkable creation pure silk, atomized, is whirled at hurricane speed into the finest face powder imaginable. Silk and powder become one! The result is a face powder of sublime smoothness that gives a lovely young bloom to your complexion. Helena Rubinstein's Silk Screen Face Powder smooths on like silk, clings like silk, makes your skin glow with silken color. In 8 lifelike shades, 1.00, 2.00, 3.50.

prices plus tax.

Darling, they've got nothing on you!

How delightfully comfy . . . how incredibly young you'll feel in these weigh-nothing, do-everything Warner's! Sheer magic, too, the way you can dip, dry and don these nylon lovelies in no time.

Whether *you* weigh next-to-nothing or a hundred and plenty, you'll find many 3-Way-Sized Warner's made to fit you alone. Just choose your *length*, *hip-size* and *control* in girdles and corselettes—your *cup-size*, *band* and *uplift* in bras. To be sure—be fitted!

They're as easy on the purse as they are on the eyes, too. At finer stores.



Nylon Le Gant corselette #3387B. White, \$15

2 Plus your choice of HIP SIZE

For heavenly comfort with the new nipped-hip look, you can choose from Warner's girdles and corselettes that are hip-sized to fit you alone. Corselette above is nylon elastic with whisper-light nylon marquisette panels. Weighs a mere 4¾ oz. Lovely lacy accent on front panel.

3 Plus your choice of CONTROL

Whether you need a little hug or a big hug, controlling pounds is a matter of ounces with Warner's. Girdle at right is nylon elastic with satin elastic back panel and embroidered nylon marquisette front. Weighs only 4¼ tiny ounces. Bra is nylon marquisette with stitched nylon taffeta undercups.



Nylon Sta-Up-Top Le Gant girdle #284. White, \$10.95. A'Lure elastic strapless bra #1062. White or black, \$5.00.

1 Your choice of LENGTH

There's no shortage of lengths in Warner's girdles and corselettes. Just pick the length that fits you perfectly. Girdle above—only 4 airy ounces—is nylon elastic marquisette and embroidered nylon marquisette topped with Warner's patented waist-smoothie. Comes in matching pantie. Bra is hug 'round elastic frothed with nylon lace.

Nylon girdle #237. White, \$8.50. Nylon bra #2132. White, \$2.50.



WARNER'S
3-Way-Sized
Foundations and Bras

WORLD FAMOUS FOR LE GANT* • WARNERETTE*

STA-UP-TOP* • "FREE-LIFT" • A'LURE*

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at last!...
undreamed-of *lightness* plus perfect control
 in fabulous new foundations

Now your dream foundation has come true...
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Light strong nylon or acetate is wound on
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So *cool* about restraining your curves...
 ...wonderful for summer! Ask for foundations
 made with this wonderful New Life Control
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Firestone
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*Control**
 the quality elastic yarn



VOODOO

Perfume of the Night

*The ounce, \$40**

Photography by Roy Carlson

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Two compelling perfume essences entirely new to the senses, distinguish the wearer of Voodoo as a beautiful visitor from a more beautiful world than this.

*Tax Extra
Other sizes, \$22.50, \$12.50, \$6.50
The cologne, \$8.50 and \$5.00

Dana

PARIS • NEW YORK

Troyling Twists in shadowy summer suede . . .

so bare . . . so beautiful . . . so typically Troyling. 12.95 *others 10.95 to 14.95*



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Sail into his future in
Cole's REGATTA
swimsuit... plus

So nautical!...the Deep See bra
 that looks deeper than it is...
 Waveline piping up the side...
 Matletex* stern. With such trim lines
 you could conquer the fleet!

Ask for Cole's exclusive cotton, *Regatta*,
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 all with white sails. Swimsuit \$10.95.
 The *Plus*: skirt and bolero set, \$14.95.

*Cole's patented process of elasticizing.

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VOGUE

INCORPORATING VANITY FAIR

JUNE, 1950, CONTENTS

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sleeveless, tucked, verti-
cal, twice-laced with cor-
al. By Larry Aldrich; in
rayon georgette. \$60; Saks
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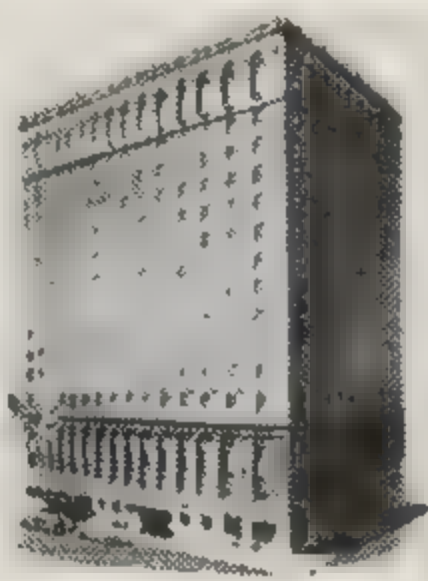
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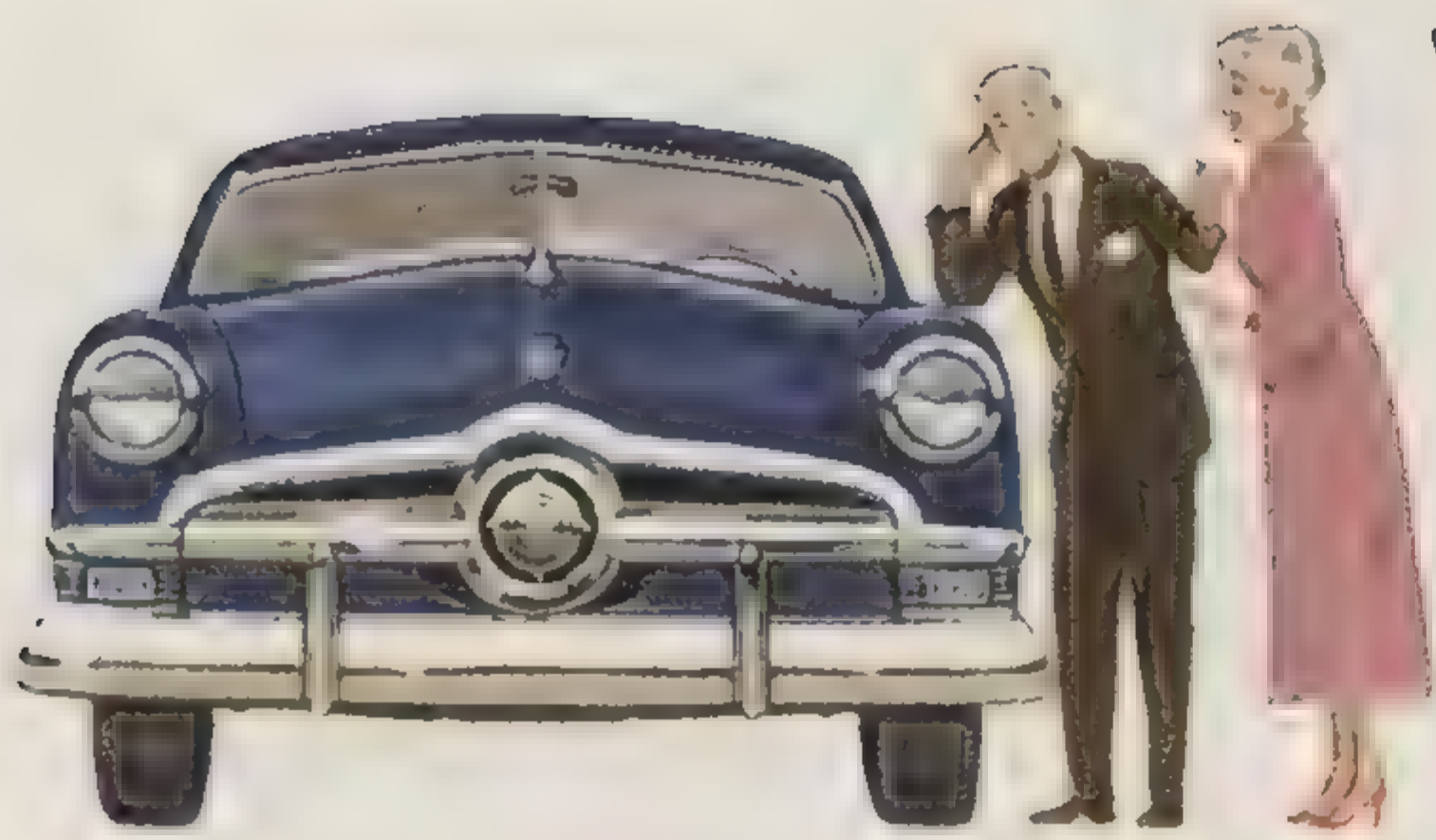
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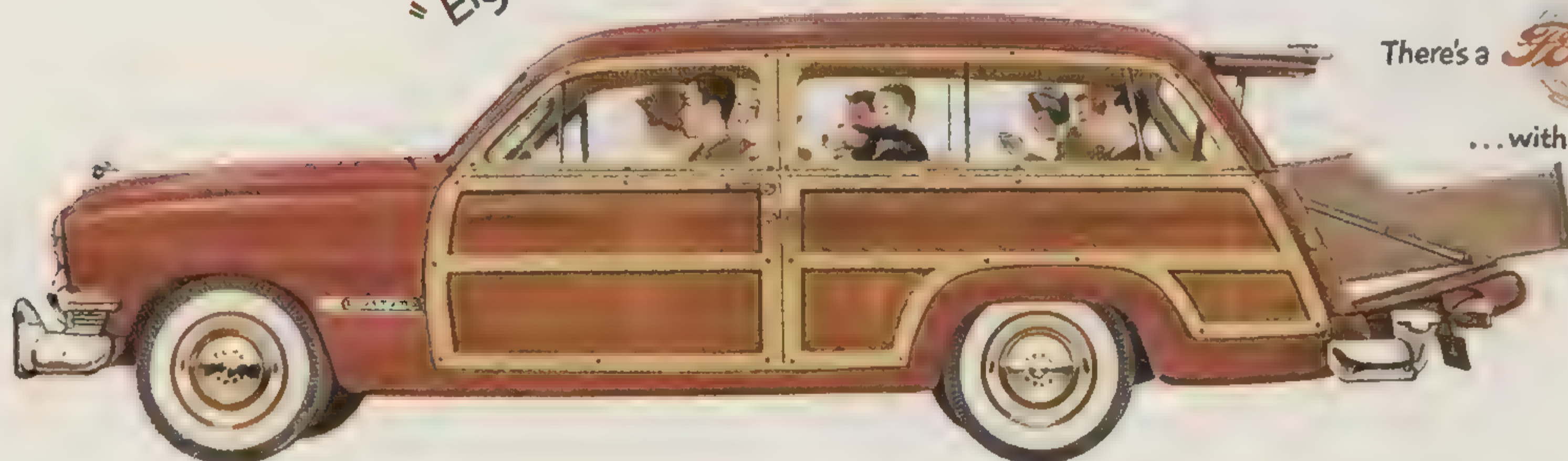
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VOGUE'S EYE VIEW

OF 90

SUMMER DAYS

You might make an all-summer plan. To lose so many pounds, to make French Irregular Verbs yours forever, to knit three cardigans and jumpers for each of the children, to read all of Trollope or the Waverley Novels again. But even if you have even no mild regime, here are some small things you might like to do—some of them often, some of them once a summer.

Take the children on a picnic once a week.

Read Plato's *Critias* (only twelve pages), or the last ten of the *Phaedo*.

Make a gallon jar of cold soup, and put it in the refrigerator, with unexpected guests expected.

Soak your hair in olive oil, turban your head all one day.

Have a milk-and-orange-juice day.

Paste all those loose photographs into the album.

Change the part in your hair.

Rediscover Sara Crewe, *The Secret Garden*.

Pour American champagne over cracked ice, add mint.

Rub your heels in the sand—hard—to make them smooth.

Write a spontaneous letter to an old friend.

Let the children sleep on the porch.

Collect records of beautiful speaking voices, as: "The Cocktail Party," or "Façade."

Put up some tomatoes, with ginger.

Mend every loose shoulder strap, hook, snapper.

Get up at 5 A. M. occasionally and see the secret part of the day.

Give a big cocktail party and serve spritzers too.

Try something in *découpage*.

Take an air bath every morning.

Do your feet, and rub them with a mentholated cream.

Learn six Shakespeare Sonnets beginning with Number 18.

Try out new lipstick colours, especially a coral.

Try a plaid shawl over your tennis whites.

Wear creamed gloves all morning occasionally.

Take some lessons with the tennis pro.

Let the children run under the sprinkler on the lawn.

Make a few autumn resolves you could conceivably keep.

Make some barley water to keep on the living-room table.

Remember the summer resort of an air-conditioned movie.

Get tickets for the local stock company.

Hand-roll a square of clear blue chiffon for a scarf.

Try to figure out *why* you admire *whom* you admire.

Use eye pads soaked in cooling lotion.

Let your 10-year-old son go sailing with the older boys.

Go to tea with friends of your mother's.

Wash your pearls in lukewarm water and soap flakes.

Have dinner at nine o'clock.

Fill a green glass bowl with pink shells, put it on the terrace table.

Try a Canto of *Don Juan*.

Let your child dress up in *all* your costume jewellery.

Play Prokofiev's "Classical Symphony" over five times, if you feel like it.

Buy a black velvet belt, for your white shorts.

Write all those notes of congratulations you meant to all spring, even if they are late.

Try a flick of curry in the French Dressing.

Try one of your husband's white linen handkerchiefs for a scarf.

Heap a pale blue plate with frosted purple grapes, put it on the breakfast table.

Make yourself some batiste nightgowns.

Have lunch on a tray—under a tree.

Rotate your ankles twenty-five times every morning.

Try cream cheese with Bar-le-Duc on Swedish wafers.

Paint some flower pots green and white stripes.

Prune back that one branch that screened out a view.

Read Jane Austen in a hammock.

Wash your own hair, and brush it dry in the sun.

Learn to do gros point well, even if you have to take lessons.

Learn to darn socks as well as you do gros point.

Go riding *before* breakfast.

Remember the summer special, lemonade-and-cookies.

Read *Puck of Pook's Hill* to the children—sitting in the meadow, on Midsummer Eve.

Make a bowl of hot, hot chili.

Have a beach supper for all the neighborhood children.

De-clutter your living room.

Go bird watching with the children.

Make a jelly with real orange juice and orange sections.

Read *Ecclesiastes III*.



PLANNING FOR 90 SUMMER DAYS

CAUGHT, like a fish, by the sharp metallic hook of a telephone bell, the lady is pulled from the depths of summer sleep. On the line which dredges her up to the bright surface of a June morning might be. . . . An excited voice. "Guess what? we've got a *cook!* . . . Yes, she says she *likes* being way out here, so will you come to us for the week end? Just bring some things for the beach, oh, and something for the Village Fair. I've got a booth, and you'll have to help me sell old Mrs. Partridge's hand-painted trays again . . . and something for the Widgets Saturday night." . . . The lady agrees, sleepily, and goes back to her dreams. Doesn't she wonder what will be sandwiched between the layers of tissue in her suitcase on Friday? No, she does not. Why? See note*.

Or it might be: "Julie, Darling. Hate to call you so early; forgot we're two hours later in the day out here, 'til the call was half-way put through. And I wanted to tell you. Bob and I are coming to New York for two weeks, and we want to see everything and you. Be there the 10th—dine with us? And tell us what's to see and do?" Does the lady start from her bed? Does she even really wake up? No. Why? See note†.

Or it might be, it so often *is*: "Darling, I didn't want to wake you before I left, but now it's imperative. The client's in from Cincinnati—with wife and *friends* yet. They'll be in restaurants the whole time, so could I bring them all *home* tonight? Couldn't we have one of the magic twenty-five—the one the cook has already practised on? . . . Thanks for making my life a pleasure; you'll be a vice-president yet! And Darling, don't worry too much, it's hot." Worry? Who's worried? See note‡.

The secret of the lady's calm and horizontal position? Her unskipped heart-beat and unflurried brain? Her attitude that everything's going to be fun from now until the thirtieth day September hath? She has a 90-Day Plan for Summer, cribbed entirely, with our permission (no—our *urging*), from this issue of Vogue. It's a plan that could be rigid, if that's the way you like things. But it could have some pliable and welcome holes in it, if that's the way you like things better. Her clothes are set, right, ready, and sufficient. (But that does not mean she couldn't add some jiggery-pokery item which caught her eye somewhere, some day.) She has armed and drilled her cook with twenty-five menus for sequence, or repeat or choice. (But that does not mean she will throw out Old Faithful, her standard Sunday-night buffet.) She is determined to read some new books, and listen to some good music. (But that does not mean she will give up her annual pleasure of reading *Penrod* and digging out her oldest Bing Crosby's, the first week end that includes a porch.)

The lady has found June Vogue bristling with more plans for more summer freedom—than a printer's box has note symbols. And what's more, she's asleep again. Shhhhh. Brrriinnng!

* Why wonder—when she has everything she needs to wear for town or country, night or day, by land or by sea—in White, Colour, or Half-tones. See pages 58 to 63. And, for a long stretch in the city, or a quick trip to it, there's a suitcase-full of clothes on pages 84-85.

† She has suggestions ready (see page 85). Step right up and see the big city. See the mus-e-ums, the art galler-ies, get your culture here. See the the-a-tres, laugh with the funny-men in the night clubs, dance in the air-cooled ho-tels. Get your information here. . . .

‡ See, page 48, twenty-five menus which wouldn't have to be repeated more than four times anyway, from now to October.



90-DAY PLAN: 25 MENUS

ALL WORTH REPEATING
WITH NO DISH
ALIEN TO ITS NEIGHBOUR

BY SHEILA HIBBEN

UNLESS a complete lack of rigidity is rigidly assumed for my specifications, they won't, I fear, help anybody look with much confidence towards ninety days, or even ninety minutes, of meal planning. The most that one cook can do for another is to pass on a few reminders—the sort of things one knew once but has forgotten or grown careless about, or that one was too indifferent to notice in the first place. There are no “secrets” in cooking, and I hope that some lady living in upstate New York, or in Southern Cali-



PENN

fornia, who lords it over her neighbours because of her unguessable trick with pineapple upside-down cake, will not write to tell me I am wrong about this. The secrets worth knowing (and I mean no disrespect to the pineapple upside-down cake) are already in the public domain and all one can do towards solving ninety-days'-worth of recurrent culinary problems for somebody else is to emphasize the known.

Every woman who has the slightest interest in food must be aware that the right or wrong combinations of flavour and texture can make or break a meal,

and most people will give at least lip service to the notion that the lily should not be gilded, either before or after baking. With everybody so well informed, it is surprising how many menus get compiled in which no one dish appears to be related to another and in which a single arbitrary selection of bread must accommodate itself as best it can to aspic and ragout alike. And it is more surprising still that the people who brood over the decline of our civilization seem to see no connection between what worries them and our tendency to *(Continued on next page)*

ABOVE:
DINNER-
AT-HOME-
FOR-TWO

The latticed screen filtering the late daylight, the white of the china, the Hungarian white wine (for spritzers later), all part of the cool plan. The peach-blossom of an evening dress, short, shoulder-baring, has a quick breath of a brief dinner-jacket, mostly full-blown sleeves. Dress and jacket designed by Ceil Chapman in peach-coloured Hafner Swiss cotton organdie, \$90. The rhinestone jewellery by Kramer. All at Bonwit Teller. Dress and jacket also at Hudson's; Hutzler's; The Dayton Co. The Limoges cups and saucers, \$84 a dozen; Mayhew Shops.

90-DAY PLAN:

25 MENUS *cont'd*

ruin a fine lamb chop or a peach with a jumble of ingredients.

You have probably already begun to suspect that this is not going to be the sort of helpful program by which ninety days of menu planning can be clicked off with automatic regularity. It can, though, I think, provide a sort of frame on which to fit special problems of feeding family and friends.

If it serves to awaken a realization that there is no insignificant part of a menu—neither the quality of the butter, nor the temperature of the plates, nor the strength of the iced tea—this guide will have some use. If, as I hope, it causes there to be even one less dish of green-peas-and-carrots-in-cream-sauce in the world this summer, then it will have worked.

EDITOR'S
NOTE

We suggest that these menus could be a firm basis for summer meals from now until September. Do not be afraid to repeat your favourites; the chances are your family and guests will like a good menu even better the second time. And practice never hurt a fine performance yet.

AN INFORMAL
DINNER WITH
3 OR 4 GUESTS

Last summer, towards the end of the corn crop unfortunately, I discovered that succotash—the sort in which the corn and lima beans are bound with rich cream—is doubly delicious when served with a border of fried tomatoes. This year, the improved version figures in our first menu. (Note: Recipes for starred dishes, pages 120, 123.)

With cocktails:
BOWL of CREAM CHEESE MIXTURE*
with potato chips
COQUILLES of SHELLFISH
in MAYONNAISE,
masked with meat aspic
BUTTERED PUMPERNICKEL
PAN-BROILED GUINEA HEN
SUCCOTASH with FRIED TOMATOES
HOMEMADE HOT BUTTERED ROLLS
PEACH BAVARIAN in MERINGUE
COFFEE

A Pouilly-Fuissé could well be served throughout.

A FAMILY
DINNER

With cocktails:
SHRIMP in their SHELLS, on ICE
MAYONNAISE
VERY THICK DELMONICO BEEFSTEAK
SCALLIONS in CREAM
FRIED HOMINY SQUARES
FRENCH ROLLS
STRAWBERRY SHORTCAKE
COFFEE

A good, stout claret, such as a fairly young St. Estéphe (Ch. Cos d'Estournel or Château Montrose) to accompany this good, stout dinner.

A BUFFET
LUNCHEON
FOR SIX

Buffet meals, which can sometimes seem a makeshift in town, can be a delight in the country. If you rely on them frequently for the family midday meal or for the entertainment of not more than six friends, you may discover that what sometimes gives the buffet a bad name is the crowd.

POLENTA MOULD with CHICKEN
and MUSHROOMS*
GREEN PEAS À LA FRANÇAISE
BOILED LEEK SALAD
WATER-CRESS SANDWICHES
of GRAHAM BREAD
RICH JUNKET
with FRESH STRAWBERRY SYRUP
COFFEE

A sound regional claret that isn't too proud to be combined with ice water on a hot day goes especially well with the polenta.

AN OUTDOOR
SEATED
LUNCHEON

Successful outdoor meals are not made, as some people seem to think, merely by gay tablecloths, wooden salad bowls, and generous-sized flagons. Often these things help, though, and so, almost always, does a covered dish over a spirit lamp, provided what is inside the dish is good. If it isn't, it might as well be served on your old aunt's Haviland china cake plate for all the virtue it will have. A chafing dish is a useful appurtenance to garden eating, whether it is actually used to cook in, or merely to keep something hot.

SHRIMP in FRESH CREAM with CHIVES
(in chafing dish)
BOILED RICE FRENCH BREAD
GARDEN LETTUCE SALAD
with FINES HERBES FRENCH DRESSING
PUFF PASTRY TURNOVERS filled with
PÂTE MAISON
PINEAPPLE SHERBET
(piled high in scooped-out pineapple set
in bowl of ice)

RICH COOKIES
COFFEE

A young Alsatian Traminer will help the shrimp, and the salad must take care of itself.

FAMILY
DINNER

VICHYSOISE with GRATED CUCUMBER
TOASTED WAFERS
CORNEBEEF and CABBAGE
BUTTERED CORNBREAD
STRAWBERRIES in COINTREAU
with FROZEN CREAM
ALMOND COOKIES
COFFEE

Beer, well chilled, in a large carafe.

INFORMAL
DINNER
WITH 1 OR
2 GUESTS

Sometimes it is a good thing to have the cocktail accompany the most dramatic part of the meal. An authentic Swiss Fondue can start things off with a fine flourish if not more than four people are involved; its ritual is too complicated for a more numerous company.

With cocktails (very dry Martinis):
SWISS FONDUE
(in chafing dish)
ROAST DUCKS
FRIED SWEET POTATOES
AVOCADO and WATER-CRESS SALAD
FRENCH BREAD
CHOCOLATE and MACAROON TRIFLE*
COFFEE

A fine, but not overpowering claret, or a Burgundy of a good year from one of the Côte de Beaune vineyards.

A DINNER
PARTY

With the apéritif (a dry Champagne):
THIN SLICE of SMITHFIELD HAM
FISH SOUFFLÉ with LOBSTER
and CRABMEAT SAUCE
RACK of LAMB
SAUCE BÉARNAISE
STUFFED ZUCCHINI
SMALL NEW POTATOES in BUTTER
FRESH FRUITS in GRAND MARNIER,
TOPPED with ORANGE SHERBET
LADY CAKE
COFFEE

The Champagne may be served both as apéritif and with the fish. A Burgundy—as noble as one as you feel inclined to offer your guests—with the lamb.

DINNER ON A
VERY HOT
NIGHT

With cocktails:
CORNUCOPIAS of WESTPHALIAN HAM
with CREAM CHEESE MIXTURE
COLD BOILED HALIBUT with LOBSTER
and SHRIMP, HERB MAYONNAISE*
SMALL NEW POTATOES
(boiled in their skins and served with
butter, salt, and coarse black pepper)
CORN ON THE EAR
RYE BREAD
COFFEE FRAPPÉ

(Continued on page 119)

READING AND RECORDS

BY ALLENE TALMEY

LIKE a planned bicycle tour with plans made for abandoning the plan at whim, this 90-day plan of books and records allows the greatest leeway. The only objective is to end with a mental mosaic that has form, since every piece completes the picture. Each of these nine sketchily outlined plans begins with a current book as a point of departure. The books include novels, autobiographies, mystery stories, books on medicine, natural history, theology, art, and music, along with some books that are just plain funny. The records range from Bach to T. S. Eliot; all spread the ambience of the books they are linked to.

"THE CARDINAL"
KNOX
MYSTERIES
BACH

After reading Henry Morton Robinson's *The Cardinal*, a documentary novel that is like a guided tour through the hierarchy, from a curate in a Boston parish to detailed accounts of the workings of the Vatican, read *Vessel of Clay*, by Leo Trese, who is a curate and writes of the average day's work of the average parish priest. These could take you to Monsignor Ronald Knox's new translations (nine years' work) of the Old and the New Testaments, and especially to the fascinating, slyly witty detective work on the Bible explained in his *Trials of a Translator*, which could lead to some of the early Knox mystery stories, *The Viaduct Murder* and *Still Dead*.

But then to Albert Schweitzer, the great Protestant theologian, doctor, and musician; to his *Memoirs of Childhood and Youth*, the *Philosophy of Civilization*, and to his *J. S. Bach*. The records that belong quite naturally here include Pablo Casals, the greatest living cellist, playing Bach's "Suites No. 4 and 5 for Unaccompanied Cello" (Victor 1302); and Wanda Landowska, the greatest living harpsi-

chordist, playing "The Well-Tempered Clavier," the first eight preludes and fugues (Victor LP 1017).

WILDE
HOGG
STRAUSS

The new full text of Oscar Wilde's letter from prison to Lord Alfred Douglas—*De Profundis*—is now published for the first time, both in its entirety and legitimately. With it, a foreword by Wilde's son, Vyvyan Holland, who writes of his father thus: "In this tragic document he has, as he himself says, tried to explain his conduct without defending it." After the first "Dear Bosie," this long, profoundly moving letter is a combination of rage, sorrow, and bookkeeping—Wilde noted that on a short visit to Paris, they spent for late suppers at Paillard some eighty-five pounds.

This could lead to Volume 70 of the *Notable British Trials*, in which the "Trials of Oscar Wilde" are set down—just how the court behaved, what Wilde, Lord Alfred, and his father, all said. For a gas-lit view of Wilde, there is George Woodcock's *The Paradox of Oscar Wilde*. Wilde's own essay on murder, *Pen, Pencil and Murder*, has an interest in murder as detached as a coroner's. It is linked to De Quincey's *The Art of Murder*, a shocker that makes many of our tough-boy murder stories seem mild as goose milk. For a small horror, there is *Memoirs of a Justified Sinner* by James Hogg, who wrote his fantasy some hundred years ago.

Among the records: "Salomé" (Strauss music, Wilde words), sung superbly by Ljuba Welitch, with the Metropolitan Opera Orchestra, Reiner conducting (Columbia LP 2048.)

After reading John Hersey's *The Wall*, an imaginative novel of the life and destruction of the Jews at Warsaw, read Sholom Aleichem's gently amusing family novel, *Tevye's Daughters*, the story of a dairyman in the last

days of Tsarist Russia. Tevye, innocent-minded and shrewd, tender, ironic, always asking God questions, arguing with backwards wit, with simple logic: "Why do you pick on Tevye?" and "What are we and what is our life?" Those questions are the same as those the prophets asked, the Old Testament prophets in Edith Hamilton's clear and scholarly *Spokesmen for God*, men who uniquely and without pathos wrote that their people had caused their own catastrophes; who blamed only themselves for their troubles.

The records that underline these books include Ernest Bloch's "The Sacred Service," with the composer conducting the London Philharmonic (London LP 123); Gian-Carlo Menotti's "The Consul," with the New York cast (Decca LP); Leonard Bernstein's "Jeremiah Symphony," with the composer conducting the St. Louis Symphony, Nan Merriman, mezzo-soprano (Victor set 1026).

FITZGERALD
E. B. WHITE
THURBER
MILHAUD

Arthur Mizner's new biography of F. Scott Fitzgerald, who took the ambience of the twenties too seriously for everything except his own writing, leads directly to Fitzgerald's *The Crack-Up*, and then by only a short walk up the garden path to *Is Sex Necessary?* by E. B. White and James Thurber, who first asked their question some twenty years ago.

The records should include, especially, Milhaud's orchestral work, "Le Bœuf sur le Toit" (Columbia LP 2032, Mitropoulos conducting) since it is so exactly the Paris of Fitzgerald. Here belong the Gershwin records, and even the album of "Gentlemen Prefer Blondes."

The new book, *The Strange Life of Charles Waterton*, by Richard Aldington can lead to delights. This biography of a miraculously eccentric naturalist, (*Continued on next page*)



READING AND RECORDS

ABOVE:
READING
AND
LISTENING
IN THE
BATH

(continued) both brilliant and absurd, who lived from 1782 to 1865, tells among other matters how Waterton turned his estate into the first wild-life sanctuary. (He was married at four in the morning. He slept for the last thirty-four years of his life on the floor, his head pillowed on a block of wood.) Waterton could lead to the new book, *The Nature of Natural History*, by Marston Bates, whose clarity could turn more people who love nature into people who understand nature; Thoreau's *The Maine Woods*, just re-issued; parts of Darwin's enchanting

WATERTON *The Voyage of the Beagle*, and
DARWIN Dr. William Beebe's witty dissec-
CUPPY tion of the character of the sloth
in his book, *Jungle Days*. This
could lead to the dead-pan comic
accuracy of *How to Attract the
Wombat*, by Will Cuppy, who,
in writing about the newt, called
him "the fool of the family."

It is not too far afield to read
then Dr. René Dubos' *Louis Pas-
teur, a Free Lance in Science*.
(Dr. Dubos discovered the prin-
ciple behind antibiotics.) Once
in medicine, the ramifications are
enormous, but the first prop
could be Dr. Arturo Castiglione's
book, *A History of Medicine*.



PENN

To follow the reading of *The Cocktail Party*, the play by T. S. Eliot, a man obsessed with salvation, there is Henry Osborn Taylor's *The Medieval Mind*, an explanation of the times when the obsession of men was salvation. (Christopher Fry's play in verse, *The Lady's Not for Burning*, is set in the fifteenth century.) For those who are serious Eliot readers, there are Elizabeth Drew's *T. S. Eliot: the Design of His Poetry* and the collection of essays, *T. S. Eliot: a Selected Critique*. These lead by a short detour to Charles Williams, whom Eliot admired enormously,

ELIOT
WILLIAMS
WALTON

and to his metaphysical thrillers of the spirit, which include *All Hallow's Eve* and the recently published, *The Greater Trumps*.

The records that belong with these are "The Cocktail Party," with the New York cast (Decca LP 100), and "Pleasure Dome" (Columbia LP 4259), in which Eliot himself reads from *The Wasteland*, along with eight modern poets including Ogden Nash, Dylan Thomas, Marianne Moore, E. E. Cummings, reading from their works. It is a companion piece to the book *Pleasure Dome*, both edited by

Lloyd Frankenberg. Another poet on records is Edith Sitwell, whose stately voice is heard on "Façade" (Columbia LP 2047); she reads her early poems to the musical accompaniment of William Walton. Among the best records of Walton, the most notable of the living English composers, are "Hamlet," and "Henry V," scored for the films, with Laurence Olivier reading the lines. (*Hamlet* is Victor 1273.) Walton conducts the orchestra on the *Henry* disk (Victor 1128) and on his famous recording, "Belshazzar's Feast" (Victor 974). (Continued on page 116)

BEAUTY PLAN: EVERY SUMMER DAY. FOR 90 DAYS

Here are seven habits toward beauty—planned within a frame of time: 90 summer days. (The best way to mark results in any beauty program is to try it within a span of time.) We show these seven, not because they are world-shaking discoveries, but because they are so obvious, you just might forget to do them. Thus, this, a check-list for *every* day.

HEEL BUFFING: ONE MINUTE WORTH

A pumice stone, a minute's smoothing;
then a creamy skin balm.
A plan to follow each day for 90 days
for the (pretty) exposé
of summer's shoes.

A SECOND FOR STRAGGLERS

For an *always*-neat, arched brow:
examine the eyebrows in strong sunlight each day,
pluck the one or two stragglers.
Press lotion-saturated cotton to the area.

EYE CREAM: 90 NIGHTS

Particularly true under a summer sun:
the skin around the eyes becomes parched.
The treatment: eye cream, nightly.
Information: eye cream
on astringent-soaked cotton
is one way to remove eye make-up.





90 STROKES EVERY DAY

Try it and see: 90 strokes take
two minutes—strong,
from-the-scalp-out strokes.
Try 45 strokes with head bent low;
45, with head tilted back
to keep face, scalp, hair,
all of a glow.

EVERY NIGHT: CUTICLE OIL

Night-table equipment:
a bottle of cuticle oil.
Each oiling helps frame fingernails
in a smooth setting;
cuts hangnail troubles
to a minimum.

ONCE OVER LIGHTLY... ONCE A DAY

Protection against split
or rough fingernails:
a split-second filing
with a fine emery board—
not to *change* the shape of the nail,
but to confirm its boundaries.

ELBOW BALM ONCE EACH DAY

Trouble with elbows is:
they're not visible to the wearer—
but *are* a part of this-summer's bare-armed dresses.
Smooth them via skin balm—daily.

KITSON

90-DAY CLOTHES PLANS

You could dress in white on 90 of 90 summer days (pages 58-59) if you were staying blissfully out of the city. And a black piqué coat, to put over simple white dresses when you come into town, makes a whole summer clothes plan. (Such a coat, not illustrated, \$20; Bonwit Teller.) For white in the country, in the afternoon, try even white shoes; or, with over-all white, brilliant sandals. If your clothes plan is a colour plan (see pages 60-61), instead of building a personality on one shade, choose a range—mauve, pink, red, turquoise—and mix: pink blouse, dark green skirt; orange trousers, citron blouse. Remember white or beige accessories as the ties that bind. And chunks of crystal jewellery as counter-colour points. If your plan is half-tones, as on pages 62-63, think of the *one* bright accessory; wear a whole palette of beiges and—a big strawberry-pink kerchief, the Shantung shoes on page 74, a big orange hat, or lemon gloves. If you start with black, and you well might, consider pages 84-85. Consider a black bathing suit; a bare dinner sheath; a narrow town dress worn with a huge black hat. Add a dazzle in white: gloves, or belt, or hat. Switch to colour for the country, for your village clothes (pages 75-79). And, whatever your clothes plan, city or country, town-visitor or week-end villager, the little black dress (page 88) is as good and trusty a friend as money in the bank.

Opposite: Undercover plan, for a lady on the beach. Her skin, every inch of it, under cover of Dorothy Gray's Sunburn Cream (she's likely to tan again this year). She is wrapped in contemplation of a Canasta discard (and in a terry-cloth sarong); on her nails and lips, Dorothy Gray's "Portrait Pink." Her sea-coloured sunglasses; Lugene.



From these two pages, you might choose the one white costume of your summer. Or you could choose white as a 90-day plan—enough has been done with it; it's that important.

Right: The marvellous look of white against bare arms and legs. One-piece bathing suit of Celanese rayon sharkskin; belt fitted like a vest. By Carolyn Schnurer, about \$18; Altman; Marshall Field; Hudson's; I. Magnin.

1. Tennis dress of white rayon faille with a waistline formed, confirmed in knitted cotton. (We've added a belt.) \$18. Bonwit Teller. Keds, about \$3; Lord & Taylor. Chair: J. G. Furniture, \$39. Bloomingdale's.

2. White cotton piqué evening dress with ice-blue rayon satin gleams; by Martini. \$50; Best's. Evins sandals, to order: I. Miller.

3. Short party dress of blowy white cotton organdie, with rows of pink and grey flowers. By Ceil Chapman, \$90. Lord & Taylor. Table, slate and lacquered steel, to order through decorators; Edgewood Furniture.

4. For Newport, for instance: white piqué with blue *velvet*. By Harvey Berin, \$50. Bergdorf Goodman. Chair, \$22.50; Laverne.

5. City (for one place) white: silk crêpe de Chine smocked to the hips; divine to own. By Traina-Norell, \$250. Lord & Taylor.

6. Baby-dress details—tucked organdie and lace over pink rayon taffeta; red velvet belt. Evening-and-bridesmaid's dress. By Herbert Sondheim, \$110; Henri Bendel. Chair, to order through decorators; John Gerald.

7. Golf dress, knitted cotton and gingham. By Jamison Classics, \$20. From Peck & Peck.

8. From noon on, at sun places: strapless dress, rayon crash; jacket, Everfast cotton voile. By Carolyn Schnurer. \$30; Best's.

9. Wedding guest, dinner guest: shirtwaist dress of white cotton lace over a white slip. By Larry Aldrich, \$50. From Milgrim.

90-DAY CLOTHES PLAN STARRING WHITE







90 days (and more) of colour—together, an outline for village, city, sea, day, night.

1. Sweet pink; then peppermint. Sun-dress and loose coat of Onondaga silk Shantung. Dress, \$30. Coat, \$40. By Jamison Classics. Lord & Taylor. Straw cartwheel, \$13. Knox.

2. Lemon yellow, olive, robin's-egg blue. Resort plan in Onondaga silk Shantung, by Brigrance. \$70; sandals of Allied kidskin by Joyce, \$9. All at Lord & Taylor. Swedish elm rocker, \$75. Swedish Handicrafts.

3. We give you peacock green: magnificent for summer. An organdie party dress, by Ceil Chapman. \$70; Bonwit Teller.

4. Mauve sun-dress, Hope Skillman cotton damask; cardigan, cotton-bound wool jersey. By Adele Simpson, \$70. Henri Bendel.

5. Pure red: an afternoon dress of cotton voile; top tucked; neckline dipping front, back. By Trigère, \$175. Lord & Taylor.

6. Deep-pink silk Shantung—brilliance, twice. A sleeveless, excellent, day-in, day-out dress by Mollie Parnis, \$50. Saks Fifth.

7. Polished bronze: cotton broadcloth. The sun-bodice, completely tucked, \$16; the shorts, pleated, \$10; Bergdorf Goodman.

8. Peacock blue, a form of light we recommend for summer. Dress cut in shirtwaist lines, in cotton broadcloth. By Joseph Halpert, \$50. Lord & Taylor. Silk square worked with gold threads, \$35. Thaibok.

9. Beginning with beige, orange—inexpensive separates to work their separate ways into a dozen easy costumes. Both, made of Brighton rayon crash. By Rojay. Top, \$4. Skirt, \$6. String-back chair by J. G. Furniture, \$96. All at Bloomingdale's.

Right: Another blue—our summer discovery for buttering up a sun-tan. Bathing suit of plissé acetate rayon woven with Lastex yarn, \$9. Arnold Constable; H. & S. Pogue; Filene's; Jelleff's. Straw cartwheel, blue-embroidered; John Frederics.



90-DAY CLOTHES PLAN STARRING COLOUR



1



2



3



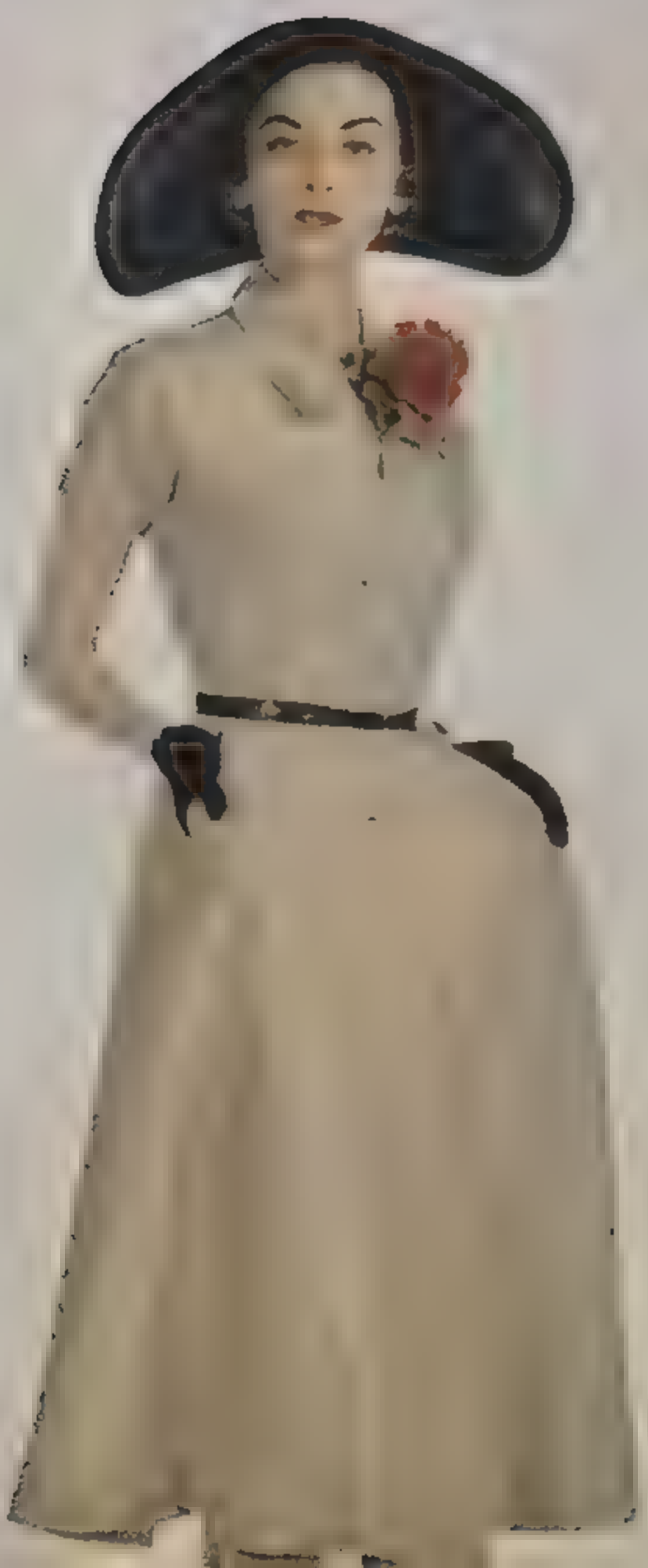
4



5



6



7



8



9

Half-tones: middle tones. A plan for the next 90 days to illuminate a sun-gilded skin, flatter beyond anything a golden blonde.

1. Firm grey: cotton denim beach costume cut like a little boy's suit. Jacket, \$7. Pants, \$3.50. Both by Sailing Blues. From Best's. Sandals by Bernardo, \$8. Lord & Taylor.
 2. Toast and white—a plaid, a plan, dedicated to a sun-tan. Dress with its own bolero jacket (not shown) made in Hope Skillman cotton. By Frances Sider, \$25. Henri Bendel.
 3. Twilight colour and texture: a cotton-organdie dress for half-light dining; a country wedding. The hem is stiffened; the slip belongs. By Ted Shore, \$45. At Saks Fifth.
 4. All a summer day could ask: a soft shirt-waist dress in tawny-beige Onondaga silk Shantung. By Brigrance, \$85. Lord & Taylor.
 5. A deep half-tone for creamy or sun-tanned skin. Rayon net and lace dress by Herbert Sondheim, \$125. At Rosette Pennington.
 6. Party dress in crinkled organdie—a delicacy. By Claire McCardell, \$40. Lord & Taylor. Table, House of Italian Handicrafts.
 7. Good little coat-dress in creamy piqué. By Herbert Sondheim, \$60; Bonwit Teller.
 8. Chiffon—beige rayon chiffon—the line of the figure is the rest. (The whole effect can be as wonderful as the figure is good.) For late-day, evening. \$110. Rosette Pennington.
 9. Linen halter, linen skirt—country separates—and between them, whatever belt you choose to add. McBratney linen. Skirt, \$15. Halter, \$8. By Sportwhirl. At Saks Fifth.
Right: News, cotton tweed—pure suit. Cut with all the respect given tweed. The collar, brown velvet. By Capri, \$50. The brown velvet hat made to order by Tatiana du Plessis. Calf bag by Josef, \$18.50 plus tax. Gloves by Fira Krasotkin, \$12.50. All, Saks Fifth. Suit, also Hutzler's; Harzfeld's; Frost Bros. All jewels, from Verdura.



90-DAY CLOTHES PLAN STARRING HALF-TONES

VOGUE

INTRODUCES

THE NEW
GAME:

CLICHÉ

The Cliché game is a handy pastime requiring no equipment other than a few old chestnuts, an occasional red herring, and a free-wheeling imagination. Take any tired expression and invent an anecdote, reasonable or fantastic, to disguise, or double, the *entendre* of the cliché. This is one game where puns are encouraged. The players should guess the cliché after one telling. Now this game, originated by Carol Lynn Gilmer and Vera Lawrence, is on the radio (a half-hour show on the ABC Network, Wednesday at 8:30 P. M.). The anecdotes are told by Walter Kiernan to a panel of one guest member and three permanent members who guess the clichés.

THE FREE FLIGHT OF FANCY TECHNIQUE

WITH a penchant for realism, a theatrical producer decided he would hire a Moorish actor to play the leading rôle in *Othello*. He went to Spain, found a Moorish actor, and starred him with great success. For years the Moorish actor played nothing but Othello. At last, when both his audience and his patience were almost exhausted, the actor demanded new rôles. The producer agreed, on one condition: "Since you've made your reputation in a play concerned with marital problems," he said, "we'll now cast you in similar rôles." The Moorish actor starred then in *Henry VIII*, followed by *The Life of Brigham Young*. But perhaps his greatest success came in a play known as *The Tommy Manville Story*. "The Moor, The Mortier,"

THE EMBROIDERY TECHNIQUE

A SCIENTIST conducting IQ tests among animals found a young deer who was most cooperative and did very well indeed. Then one day an imported alcoholic beverage of high proof was added to the deer's drinking water by a prankish bystander—with rather interesting results. After several swigs, the deer, in his impassioned desire to be even more cooperative, almost overwhelmed the scientist with solicitous affection. "Absinthe makes the hart grow fonder."

THE DOUBLE-TAKE TECHNIQUE

WORRIED because business was bad, a restaurant owner decided a fortune-teller might be a good drawing card. But he wanted something different—not the usual Indian swami or gipsy-with-earrings. It occurred to him that he had never seen a Korean fortune-teller. but he was an honest sort of fellow, and didn't want to foist off any phonies. Superstitious, he believed the only real clairvoyants were those born with cauls. So he decided to advertise for people born with cauls, hoping to find a Korean among them. The next day, in answer to his ad, many people showed up. There were a great many Irish, many Peruvians, many Australians, Mexicans, Norwegians, and Chinese who had been born with cauls. But there were very few Koreans. "Many are cauled, but few are chosen."

THE DOUBLE-FEATURE TECHNIQUE

RECENTLY married, a couple were getting along splendidly until the bride's mother came to live with them. Most annoying to the young man was his mother-in-law's habit of fainting continually. To revive her at such times he was supposed to apply a sprinkling of cold water on the temples. At length, exasperated with this ritual, the young bridegroom devised a plan.

The next time his possum-playing mother-in-law pulled her fainting act, he dumped a full pan of water over her head, leaving her completely drenched.

"Water over the dam," or "Drowning his sorrows."

THE NAME-DROPPING TECHNIQUE

IT seems that fishes, octopi, sea horses, and shellfish all make distinctive and rhythmic noises which could easily be picked up with proper underwater instruments. A well-known modern orchestra leader was entranced by accounts of these under-the-sea sounds picked up by submarines' sounding devices. This orchestra leader, hoping these sea sounds might inspire some good swing compositions, persuaded a submarine crew to take him down to listen. Safely submerged, they were just getting started on the project, when the submarine shot back up to the surface. The crew expressed amazement at this unexpected turn of events. They submerged again; and once again, the submarine shot up. In fact, time after time, the submarine with the orchestra leader aboard refused to remain underwater.

"You can't keep a Goodman down."

THE BILINGUAL TECHNIQUE

ONE evening an Englishman and a Frenchman at a fine restaurant ordered the specialty of the house, a delicious, but somewhat devious, concoction. There was one distinctive flavour, however, and the two tried to identify it. The Britisher stubbornly insisted that it was veal, while the Frenchman held out fervently for halibut. Each shouted his conviction in his respective language, and the altercation became so heated that the chef was asked to arbitrate. With Solomon-like wisdom he explained: "Actually, you're both right."

"One man's meat is another man's poisson."

THE RED HERRING TECHNIQUE

SUPERMAN and Buck Rogers were swapping confidences one day in the 25th century. Buck remarked that he was not getting very good mileage out of his jet-propelled, atomic-powered rocket since he'd been garaging it out in the Texas Panhandle. "You mean to say," Superman admonished, "that nobody ever warned you about those Panhandle launching stations? Listen, I used them myself for a while. Scarcely ever got beyond the orbit of Jupiter without having to refuel in those days. Why, that's the worst spot in the universe for take-offs. Call it superstition if you want, but those Panhandle takeoffs eat up the fuel. Take my advice and get away from there if you want to cut flying costs."

"Don't fly off the handle."

THE NAME-CALLING TECHNIQUE

CLERGYMEN and businessmen were the guests of honour at a large banquet. The committee in charge of seating arrangements agreed they should alternate businessmen and clergymen at each table. And so, with impeccable logic, they seated the head table thus: Dr. Harry Emerson Fosdick was seated next to Mr. William Colgate; Cardinal Spellman was placed next to Mr. Fitch of shampoo fame; Rabbi Stephen S. Wise and Mr. Woodbury were placed side by side, and the Pope was seated between the Lever brothers.

"Cleanliness next to Godliness."

THE LITERAL TRANSLATION TECHNIQUE

SALES troubles were bothering a lollipop company when a bright young executive suggested that they were making their lollipops too large. "We're giving them all-day suckers, and no one has all day to spend with a lollipop these days." It was agreed this was sound reasoning, but unfortunately the company had a large backlog of big lollipops. So special machines equipped with sharp cleavers were installed to split the all-day suckers neatly in two. But these half-day lollipops didn't sell either. The young executive, still helpful, suggested, "The lollipops are split too evenly; we should break them apart." And when this was done, even though where they had been broken the lollipops had rough, jagged edges, they sold exceedingly well.

"Never give a sucker an even break."



JOHN HOWARD DAVIES IN "THE ROCKING HORSE WINNER"
THE FILM VERSION OF D. H. LAWRENCE'S SHORT STORY

VOGUE SPOTLIGHT

WALLY COX,
A MILQUETOAST COMIC



EDVARD MUNCH.
THE GREAT EXPRESSIONIST



"THE ROCKING HORSE WINNER" is an extraordinary English film of a small boy's obsession with horse racing, played by John Howard Davies, with incisive, honest emotion.

WALLY COX, mimic of the commonplace, of the boy who tags along with the gang, the sorry butt of brutal adolescent humour, first took his "other people," as he calls his imitations, into night clubs, then to television.

EDVARD MUNCH, the great Norwegian Expressionist painter, is having his first comprehensive showing in the United States—at ten important museums—sponsored by the Norwegian Government. When Munch died in 1944, he left the city of Oslo more than one thousand oils as well as many drawings, water colours, and engravings. (The Munch exhibition will open in New York on June 30 at the Museum of Modern Art.)

PABLO CASALS is both conducting and playing at the Bach Commemorative Festival—from June 1 to 20—in the village of Prades in the French Pyrénées Orientales. This event marks the two-hundredth anniversary of the death of Johann Sebastian Bach and is Casals' first public appearance since he went into retirement. When Casals plays his violoncello, as Alexander Schneider, the notable violinist, once said: "A scale stops being a scale. It's like a string of matched pearls where each pearl is a perfect whole."

Opposite: PABLO CASALS,
THE WORLD'S FINEST CELLIST





V O G U E

I N T R O D U C E S :

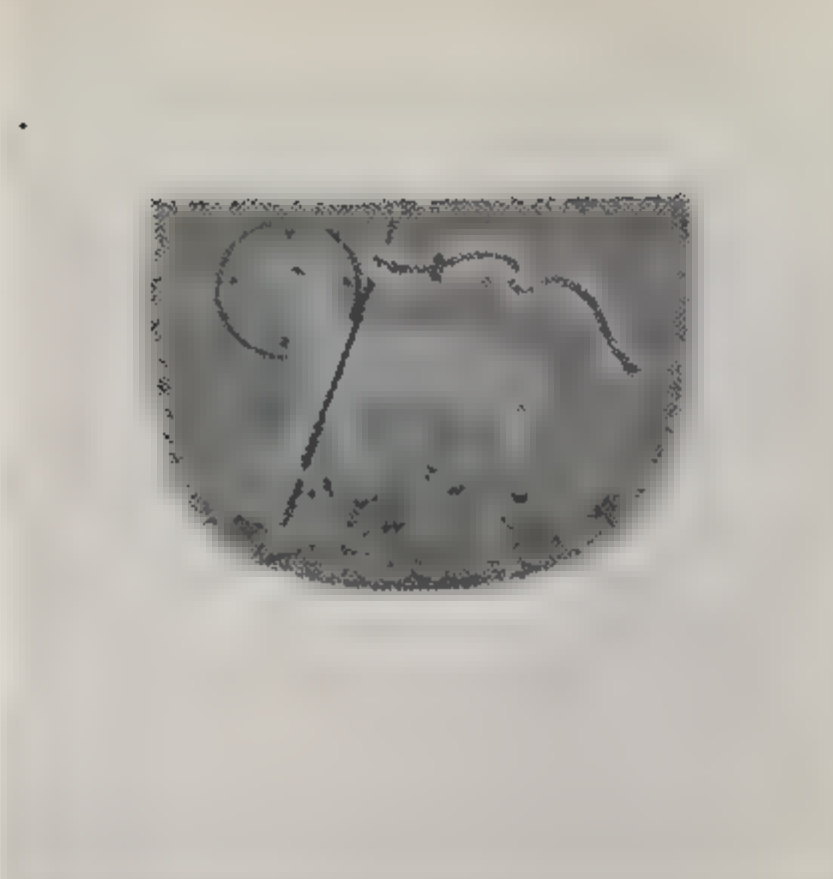
T H E N E W

C A M E R A E Y E

O F B E L L A N C A



Old as the art of photography are the uses of "out-of-focus" to create a misty, poetic overtone; of the sharp black-and-white print to intensify a documentary reality. Joseph Bellanca, a young American photographer not yet quite twenty, combines these opposite techniques to attain an emotional dimension. ("Why shouldn't photography," Mr. Bellanca asks, "be as powerful as music?") In his compelling pictures, out-of-focus carried to a fine far point is coupled with the most intense "contrasty" print that it is possible to get (by a right conjunction of object, light, and darkroom mysteries). Mr. Bellanca is sensible of the limitation of this style to a subject matter both visually and characteristically relevant. As example, the funeral at the left—where his dense blacks, deep whites, and diffused outlines evoke a sense of death; and the study above of one of his classmates—in which he has recorded an elusive visual effect of the subject's personality. Currently, some of Mr. Bellanca's colour transparencies are in the exhibition, "Colour Photography", arranged by Edward Steichen, Director, Department of Photography, at the Museum of Modern Art.




"Hood of Cope": by the Reverend George Eichelmann.

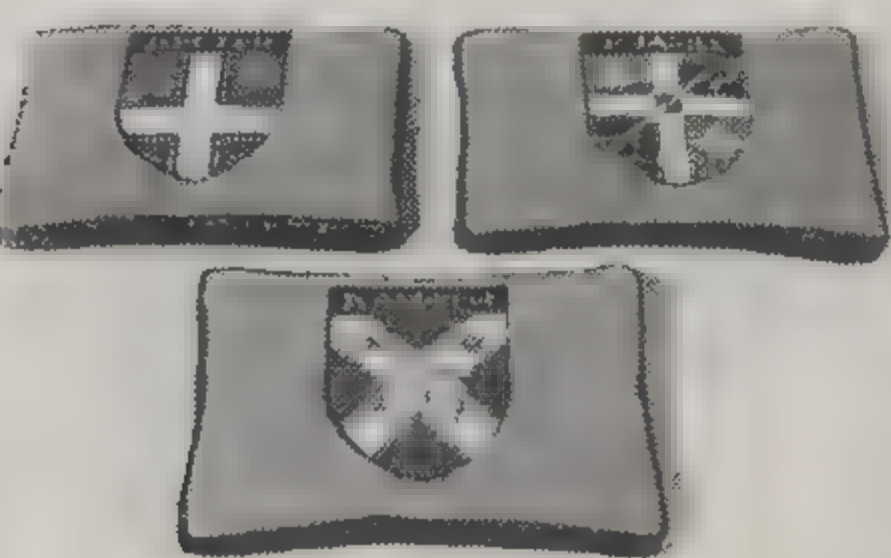
TO 18,000,000 NEEDLEWORKERS

BY JOSEPHINE CHRISTIE

graduate of England's Royal School of Needlework.




Ducks on a needle-point vest, by Bernard R. Kelly.



Mrs. William W. Hoppin's cushions for a New York church

THERE are eighteen million Americans who, like Britain's Queen Mary and Sweden's King Gustav, are skillful and devoted needleworkers. Many of them, however, overlook the position of needlework as a decorative art. That explains why so many designs fail to match the superb craftsmanship put into them. Actually, needlework designs should meet the best critical standards of taste. Because needlework outlasts almost all upholstering or curtains, the design needs to be easy to live with. The more personal the pattern, the more likely its chances of lasting compatibility; perhaps a collection of sea shells, a witty sampler of personal tastes, a flower detail from a Renoir painting. (Any qualified needlework designer, given a photograph plus colour details, will paint it on the scrim. The good designers usually submit sketches and use at least five colours—two pure shades and three muted ones.) Because of needle point's heirloom possibilities, it should be autographed and dated. Queen Mary signed and dated eleven of the twelve panels in her superb rug.

People who can't draw will always have difficulty in working patterns that call for blending and shading. They rarely learn the subtleties of shadow. In the very beginning, and to the bitter end, they should plan their needlework accordingly. This doesn't limit them to child-like design. In Persian miniatures (and most Persian design), which on the surface seems intricate, each object has a strong outline filled in with solid colour. As a result, Persian patterns are extremely effective and easy to execute. Among ready-made patterns it is wiser to avoid the trite and the faddish; one already is a bore and the other is sure to become one. Two fundamental enemies of good needlework are tension and poor (Continued on page 121)




Mrs. Daryl Parshall's crewel work screen.

Left: Five prize-winning exhibits of needlework from the recent *National Exhibition of Amateur Needlework of Today*, for the benefit of the Friendship Fund of the New York Association for the Blind.

Opposite: Her Majesty Queen Mary's gros point rug, which measures six feet nine and a half inches by ten feet two inches, was begun by the Queen Mother in 1941, the last panel completed in 1946. Designed by The Royal School of Needlework, this magnificent and historic needle point is ending an extensive tour of the United States and Canada. It will be sold to the highest bidder (all bids sealed), with one stipulation only, that it be placed in a public institution. The carpet was the eighty-three-year-old Queen's contribution to British economy.

DE MORGOLI—PIX



Mrs. Robert Montgomery's two needle-point portraits of her Philadelphia house



PANEL (ONE OF TWELVE) FROM THE FAMOUS GROS POINT CARPET
MADE BY HER MAJESTY QUEEN MARY



ONCE A BADGE FACTORY

CAREER HOUSES



Mr. and Mrs. Leslie Gill's house (*above*) was a factory which made badges for firemen and policemen. With the help of Calvert Coggeshall, it was converted into one of the smallest houses in New York's upper east side. In interesting counterpoint in the living-dining room are a figure from an early American weathervane, a Japanese abacus, a spice chest, Italian leather camp chairs. Both Mr. and Mrs. Gill, well-known photographers, use this room as a makeshift studio. (Mrs. Gill, known professionally as Frances McLaughlin, is on Vogue's staff.) Equipment required for Mr. Gill's hobby—tying trout and salmon flies—is kept in the old pharmacist's chest.

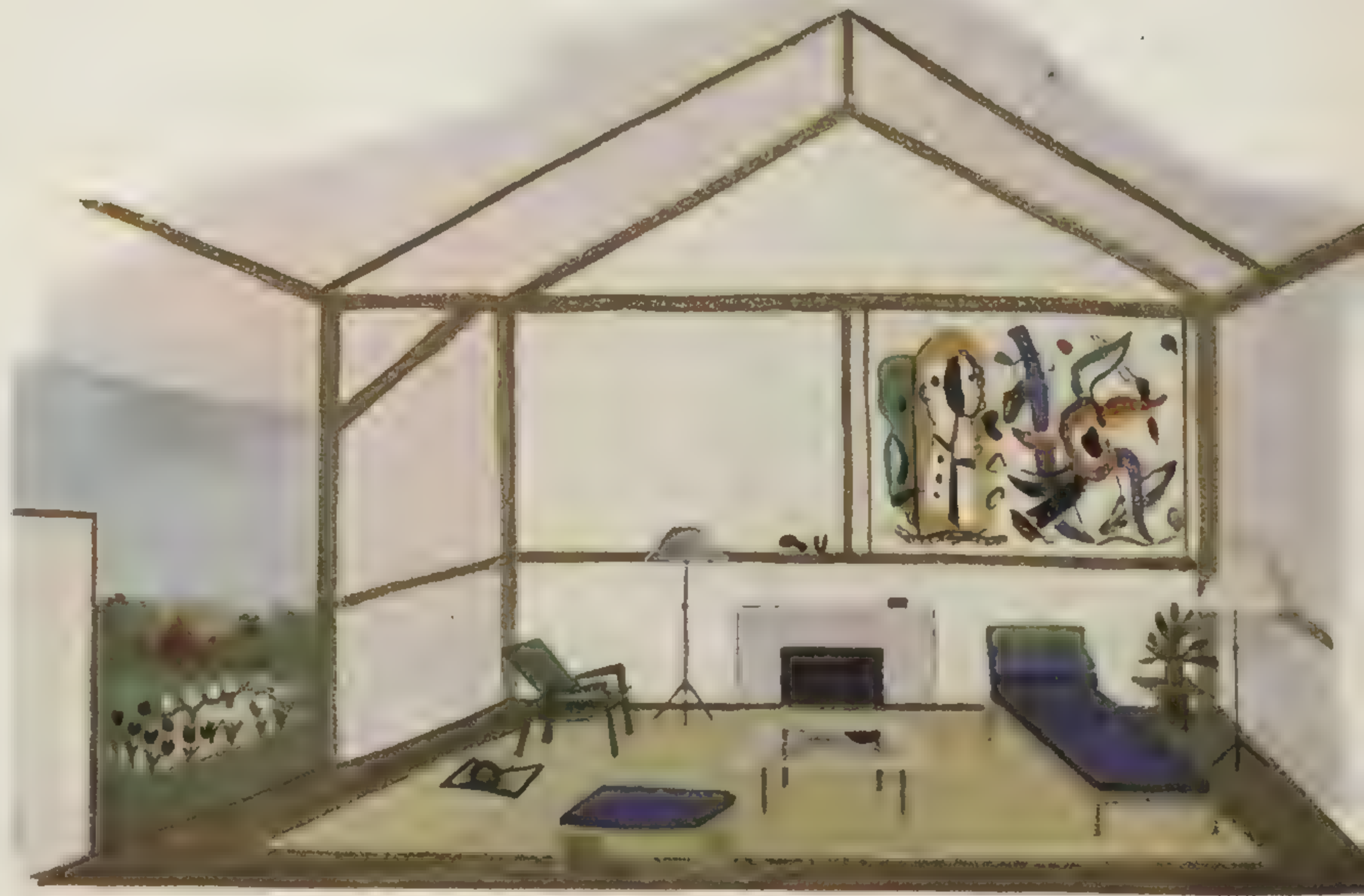
ONCE A BUTTON FACTORY





ONCE A BARN

Mr. Hobe Erwin's week-end house (*left and below*) is a barn-red frame building, set on the bank of a stream in Roxbury, Connecticut; it was used by its former owner as a combination button factory and house. A talented decorator-designer, Mr. Erwin painted the living-dining room walls butternut yellow and laurel green, colours restated in a fine old American primitive hanging over the mantel. Antique Windsor chairs gather around a table covered with red homespun, used for dining or cards. This mellow, earthy, red tone is repeated in the triangular antique pipe rack hanging on the wall, in the circular wood box which doubles as a hassock, and in the country kitchen where it is a foil for Mr. Erwin's collection of antique Staffordshire plates. (Not found in paint shops, this weathered red was made according to an old New England formula, calling for a mixture of local clay and buttermilk.)



Mrs. Meric Callery's house (*above*) was a barn on Long Island. Two barn doors have been replaced by huge plate glass windows, with doors to slide over them when the house is closed. The vista is mostly rolling meadows, except for a swatch of Spring garden, planted in red and white tulips, geometric as a Mondrian painting. Mrs. Callery, a distinguished sculptor (she has recently exhibited in Paris and in New York's Buchholz Gallery), placed one of her angular wrought iron figures on the flagstone terrace with its miniature hedge. In the living room, beams uncovered on walls and ceiling, photographers' lamps, a grass rug, and a painting by Léger dominate the room. In her New York studio-apartment, which she converted from a garage (*Vogue*, April 15, 1945), is Mrs. Callery's collection of Picasso paintings.

PAINTINGS BY MARY FAULCONER





BRIGHT NEWS, SHOE NEWS: THESE DECIDED COLOURS

HERBERT MATTER

PLANNED FOR PALE CLOTHES

LEMON-PEEL YELLOW: silk Shantung opera-pump-plus strap; a fresh colour twist for an otherwise white costume; for pale grey, or as an echo to the yellow in a print, a plaid. \$25. DEEP PURPLE: late-day sandal of kidskin; colour anchor to pink, pale mauve, pale blue. \$25. ROYAL BLUE: silk Shantung opera pump; a strong point in favour of beige, lime, white. \$23. TURQUOISE: silk Shantung sandal; decidedly beautiful with such half-tones as the greys and the beiges on page 62; might go on to daylight-dining with a half-tone transparency. \$27. ROSY ORANGE: linen opera pump, dipping at the sides; new beam of colour to illuminate grey chambray, apricot voile, shell-pink linen. \$23. All, Delman shoes; all, Bergdorf Goodman.



FRANCES McLAUGHLIN

MISS CYNTHIA COGSWELL OF SOUTHAMPTON, LONG ISLAND

PLANNED FOR VILLAGE LIFE

Here and on the following four pages are village clothes. Our village: the whole United States in summer, when cities as large as Washington become country towns; when city residents think and plan on village week-end lines; when country and village residents are pleased every minute with their green and easy community; when, because of this nation-wide bloom of informality, every woman needs, as a large portion of her wardrobe, village clothes. *Above:* Miss Cogswell, daughter of Mr. and Mrs. William F. Cogswell, who is on vacation from Marymount College, is photographed in blue plaid voile. A dress for a buffet supper or a village auction. By L'Aiglon, about \$18; Lord & Taylor; Meier & Frank; Famous-Barr.



MRS. AMORY S. CARHART, JUNIOR
OF TUXEDO PARK,
NEW YORK.

PLANNED FOR VILLAGE LIFE

continued

Mrs. Carhart, *opposite*, is spending this summer in Washington, D. C. (where her husband is studying law). They have a house on the far edge of the city where the look of the land is country, the atmosphere is village. She wears here a pale Irish linen dress that will be as welcome in Washington in July as on the verandah of a country club. Its round, simple lines, its water-colour blue are good examples of the sort of fashion that Mrs. Carhart, who is very tall, has brilliant rosy-brown colouring, prefers. The dress, by Capri, \$40; at Milgrim; Carson Pirie Scott; Wm. H. Block.

Miss Whitehead, the daughter of Mr. and Mrs. Lyman T. Whitehead, will be married to Charles Dodd Cole in the autumn. She is a summer commuter: lives in the country, spends much time in New York. For this two-setting life, costumes built on separates are especially useful to her. The beige shirt, brown skirt she wears here are planned for village life, worn with brown-and-white opera pumps, a saddle-leather belt; would be city ideas with black. Shirt, about \$11, skirt, \$35, by Sloat in McBratney linen; Henri Bendel; J. W. Robinson.



MISS CYNTHIA WHITEHEAD
OF SYOSSETT,
LONG ISLAND

PLANNED FOR VILLAGE LIFE *continued*

MRS. WOODBURY PERKINS
OF CHARLOTTESVILLE,
VIRGINIA

Mrs. Perkins is the wife of a physician; she and her husband have recently moved to Charlottesville—a university town with the informal at-easiness of a village—where he is practising. Tall and very slender, she has a special aptitude for wearing separates; likes their interlocking possibilities. She is photographed here in a tucked shirt, a wide skirt of apricot cotton broadcloth. Alternate: the skirt with a sleeveless black linen or white piqué blouse; the shirt going on into the fall with tweeds. Shirt, \$18; skirt, \$16; Bergdorf Goodman; Woodward & Lothrop; I. Magnin. Mrs. Dillon (*opposite*) lives all year in Bedford Village, commutes several times a week to her volunteer hospital work in New York. She is a fine tennis player; has a tall, well-brushed immaculate sort of good looks. She likes the cool, very simple lines of pale summer dresses, like this, for all day of her country life. The dress, of pink rayon crash with Unidure wrinkle-resistance, made by Nantucket Naturals, \$25. At Altman; Kaufmann's; Jordan Marsh.



BEDFORD, N.Y.
Post Office.



MRS. BALDWIN DILLON
OF BEDFORD VILLAGE,
NEW YORK

NOTES FROM SPAIN

BY CORDELIA BIDDLE ROBERTSON

WE felt welcome in Spain. The people in the streets, the servants in the hotels, the policemen who walked along with us to show the way—everyone seemed glad to see us—Americans. We flew to Madrid from Paris; it only took four hours. Always fly! Motoring takes about two days, and those who do motor usually stop to see the great cathedral at Burgos. A most attractive young couple from the Embassy met us, and from then on took us under their wing. We went straight to the Ritz—a really superb hotel, one of the world's best, run beautifully, with superior service and food. (About food—the Spaniards love oil, so it's in almost everything. We always ordered "*sin aceite*" [no oil] "*sin salsa*" [no sauce].)

Our first week in Madrid was during Lent, which really means Lent to the Spaniards. When this was over, life began to be gay. The hours are so different from ours: we went to cocktails *before* luncheon at 2:30, generally at someone's beautiful house or apartment, then we'd go on to lunch around 3:30. After lunch the men went to their offices, and we would go shopping (all shops close from 1 P. M. to 3:30), for antiques, silver, and leather things. At ten o'clock at night there are three or four big cocktail parties, and at eleven—dinner. Surprisingly, there are very few night clubs in Madrid.

The women all seem young and pretty and very chic, and dress elegantly at cocktail parties, with big hats and beautiful, soft dresses, mostly black. The men are very good looking and very well dressed. The only one we met in Madrid who dines "early" is the Duke de Alba, who always dines at 9:15. When he goes to a cocktail party it must be an early one so that he can leave. (He lives in a flat next to the ruins of his burned palace. His superb collection of Flemish tapestries was shown at the Prado recently.)

I went to the opening at Balenciaga—it started at ten o'clock in the morning; almost impossible to get a seat. The models who showed the clothes seemed much taller and bigger than ours, but I found out while trying on the

dresses it is just that they are built differently. The clothes are superb and quite a bit cheaper than Paris. The *vendeuses* seem so casual, I felt sure I'd never see the two short evening dresses I ordered, but after fittings that seemed implausible to me (entirely different from New York or Paris, as they pin pieces of cloth on you), my dresses arrived, fit perfectly, and they arrived *ahead* of time! Balenciaga showed quite a few white piqué suits, which his smartest customers were getting, but not as practical for us in New York. Spain seemed so clean.

At dinner one night one very good looking Duchess wore the prettiest cream lace dress (short). I admired it extravagantly, whereupon she said, "My dear, I'll give it to you." I had to insist I didn't want it. (Old Spanish custom—to offer you anything you admire.) After dinner, the men joined us right away. I do like this custom. One of the men that night asked if we had ever seen a "Flamenco." "No," I said. "We'll soon fix that," said he—so away six of us went in a motor car to a restaurant rather in the country, called Villa Rosa. Our friend got a private room and there was a guitar player, two gipsy girls (so pretty), and a young man. All night we sat in that little room listening to thrilling gipsy songs, and watching the girls dance. It was seven o'clock when they drove me back to the Ritz.

One day after lunch, and a tour of the Prado, I went off for a walk by myself. I was warned to be careful, but because of my habit of walking terribly fast and rushing across the street, I got arrested twice. I tried (in my *no* Spanish) asking the policeman what I had done. Crowds collected, everyone was laughing at me. I began laughing, the policeman began laughing, and let me go. Then this happened again in a few minutes, but the policeman was so genial about it that I wasn't too scared. (The policemen are terribly good looking and chic in their long blue coats, wide white belts, white gloves, and white hats.) When I reached home it was explained that there are two parallel lines that one must cross between, always just at a certain moment. Just like New York, only in Madrid they really mean it!

We drove out to see Franco's huge walled palace, guarded by Moorish soldiers in beautiful uniforms. Then we motored on through the lovely countryside to the Escorial, with its great octagonal chamber where all the Spanish Kings are buried, and where an empty sarcophagus waits for King Alfonso's body to be brought if the monarchy should ever come back.

During Lent, one Monday, our plane was scheduled to leave for Seville at eleven, but we didn't get off until after twelve—so casual. The flight took only a bit over one hour—it would have been eleven (*Continued on page 126*)

MRS. NICHOLAS BIDDLE

Opposite: Mrs. Biddle, the former Anne Bullitt, is living in Madrid where her husband is an Attaché of the American Embassy. Mrs. Biddle's experience in diplomatic circles began in her childhood—much of which was spent in embassies in Moscow and Paris. William C. Bullitt, her father, was Ambassador to the U.S.S.R., and, later, to France. Mr. Biddle is the son of a diplomat, Colonel Anthony J. Drexel Biddle, the former wartime Ambassador to a group of the allied nations. Photographed during a recent visit to New York, Mrs. Biddle is wearing a short yellow lace evening dress with sleeves, made for her by Hattie Carnegie.

CECIL BEATON



3 DRESSES
TO MAKE,
TO MAKE
MANY DRESSES

BRIGHT CHIFFON

DARK CITY
SHEATH

Left: Bright chiffon
in an entirely
city-after-five rôle.

Right: Same dress,
this time perhaps
a guest at a country
garden wedding.

Above: Dark city sheath, dressed
for a day—all day—in town:
shopping, luncheon, matinee, tea.
Right: Same dress, going to a town-
or-country afternoon gathering: tea,
Canasta, a committee meeting,
watching a tournament.

Vogue Designs for Dressmaking

For a dress you make, or have made, you can choose from the start just what rôle it is to have—or just how chameleon it is to be. Here are three summer dresses with as many lives as you want to plan for them, and seven possibilities to begin with.

Opposite page, left: Bright chiffon, a dress with tucked floating lines. With a big black horsehair hat, little white gloves, a posy of white flowers at the throat, a tiny silk bag, it is a good wedding guest (in a paler colour it might be for a bridesmaid). For a city evening: with a white organdie hat—a notable point with chiffon—and all the yards of pearls you can muster. Vogue Design 7047.

Right: Dark city sheath, to make in brown linen or Shantung, perhaps. Shown, with the city in mind, with a paler, big hat; with long white gloves, white belt, white umbrella: all fashion words for now. Then shown with the country in its scope—perhaps a Sunday-lunch-at-the-club: with a lei of white scarf, a batch of white flowers, chalk-white beads. Design No. S-4107.

This page: One dress, three times. To make it this versatile, make it white silk Shantung or heavy crêpe. First version (city, P.M.): shady black straw hat, long black gloves; white flowers tucked in pearls at the throat. Bag and shoes might be black linen, patent leather. Version two (day in the country, vacation, travel): with brown-and-white opera pumps, tan straw or calf roomy bag; gold bracelets, sun-glasses, a tan. Version three (city evening): with coarse black veil caught with roses; jet choker; black velvet belt, sandals; long white gloves, Design 7077.



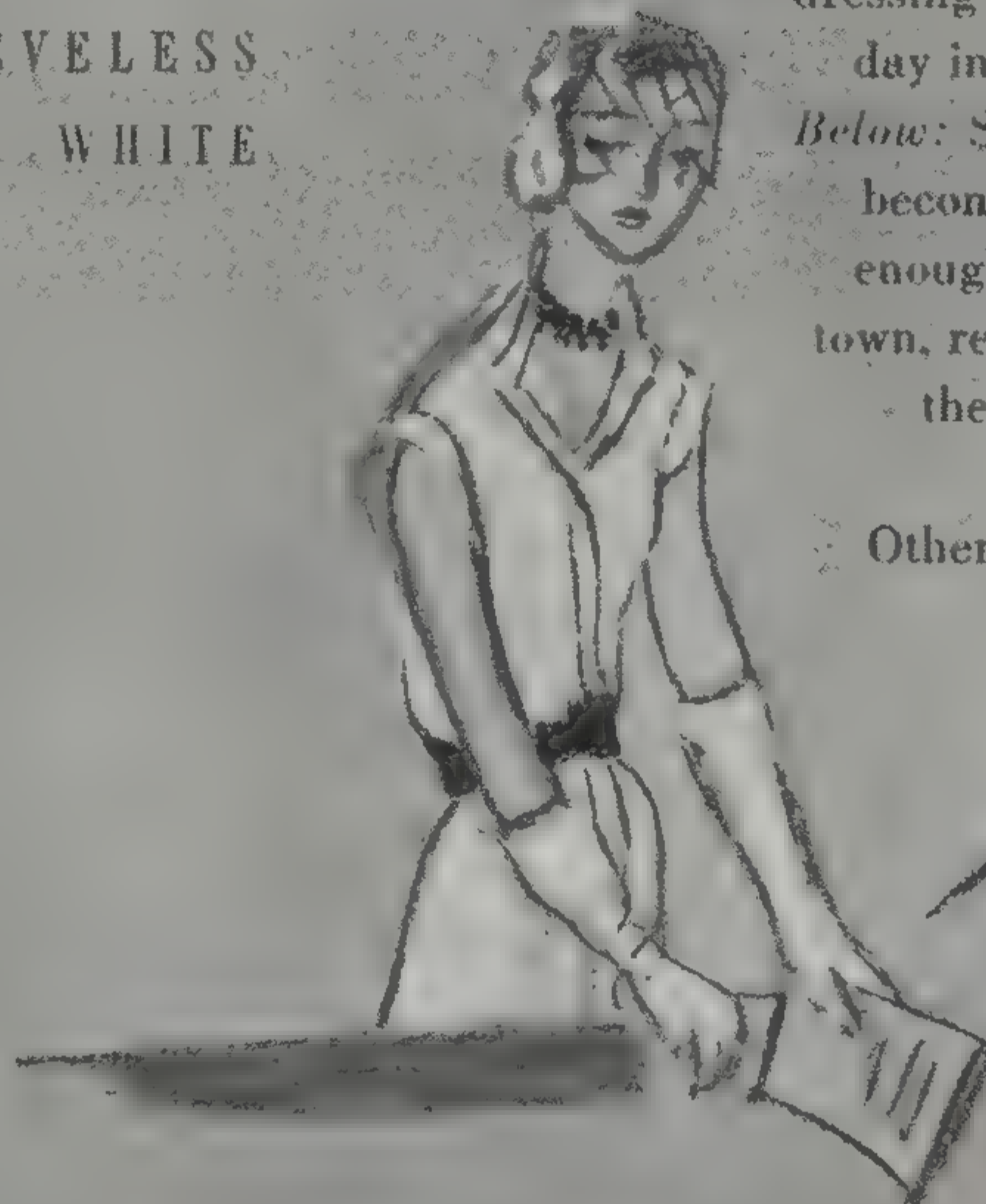
Above: Strict sleeveless white silk; prepared for the city, luncheons and afternoons, with helpings of coal black.

Right: Same dress on village errands; or sight-seeing, at a resort luncheon, summer afternoon.

dressing after a day in the sun.

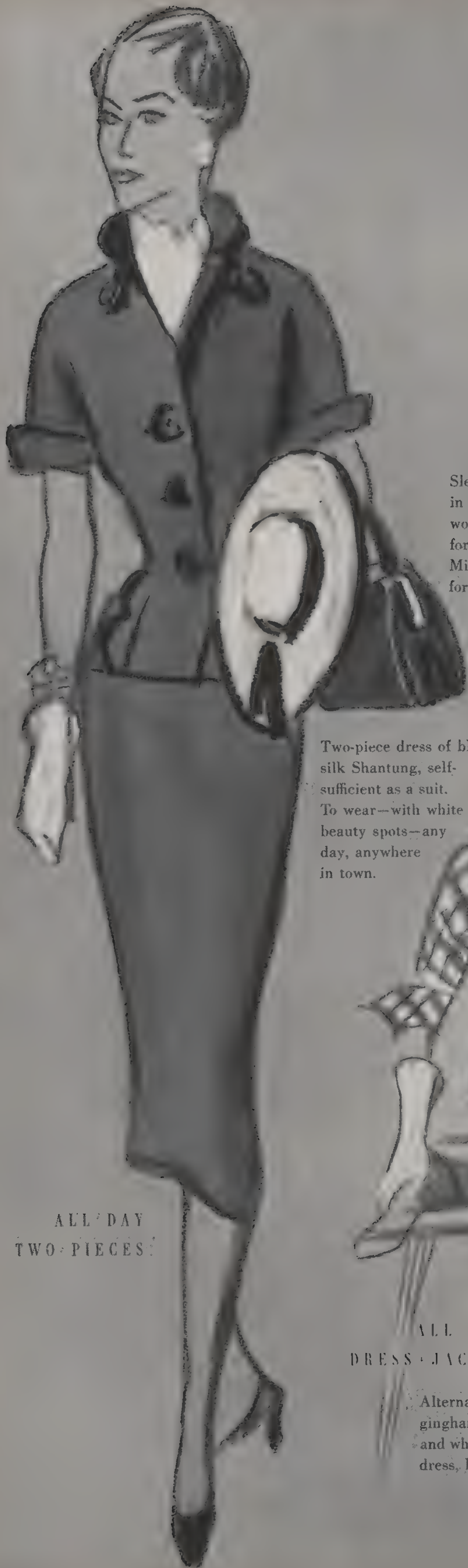
Below: Same dress, become formal enough for cocktails in town, restaurant dinners, the theatre.

STRICT,
SLEEVELESS
WHITE



Other views and sizes, page 124

Vogue



ALL DAY
TWO PIECES



PAST-NOON
TWO PIECES

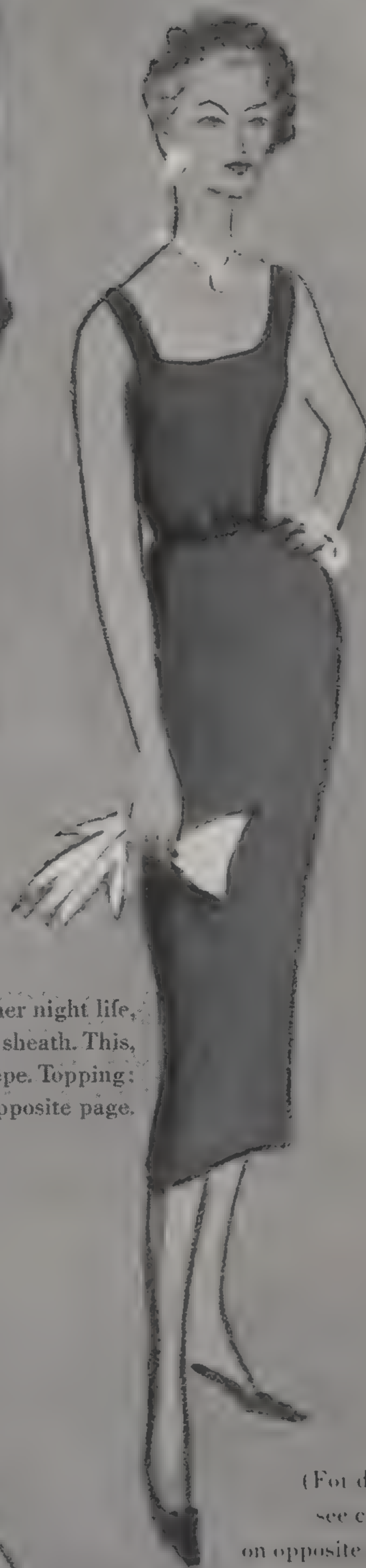
Sleeveless dress, button-on cape, in beige silk Shantung. Plus a worldly big black hat, a costume for luncheon at, say, the Ritz Garden. Minus cape, plus pearls, a dress for informal dinner-with-friends.

Two-piece dress of black silk Shantung, self-sufficient as a suit. To wear—with white beauty spots—any day, anywhere in town.



ALL DAY
DRESS + JACKET

Alternate city-day costume: gingham jacket, boldly black and white; slip of a sleeveless dress, black cotton broadcloth.



P.M. SHEATH

For New York sunnier night life, a short evening sheath. This, black rayon crêpe. Topping: the jacket, opposite page.

(For details, see column on opposite page.)

CLOTHES PLAN

FOR A HOLIDAY IN NEW YORK

Here, the clothes, a minimum (and a plenty!) for a short holiday; a kernel for a long stay in New York. The all-day costumes, cool equipment for shopping, sight-seeing, a run up to West Point, or out to watch the U. N. work; for the museums, the Hayden Planetarium, bistro dining; for a Stadium concert, the Roller Derby at Madison Square Garden. (Among the don't-miss: "Twentieth Century Painters" show, opening June 16 at the Metropolitan Museum; at the Museum of Modern Art, this month, "Prize Designs for Modern Furniture," and the first show there of all-colour photography.) On a matinee day (very likely in the beige Shantung), perhaps to *Peter Pan* or *The Member of the Wedding*. . . . Or, any week-day, to the art galleries; in June, a Contemporary British and American show at Durlacher; 19th and 20th Century French Paintings and 20th Century American Paintings at the Rosenberg Galleries. . . . Tea-dancing? At the Savoy Plaza; The Plaza. Before *The Cocktail Party*, or *The Consul*, or *Tickets, Please*, perhaps a quick dinner in the King Cole Room at the St. Regis or in the Sherry Netherland bar. Night life: Le Ruban Bleu, The Blue Angel, and, until mid-June, the wily, rattling Martin and Lewis at the Copacabana; the Cub Room at the Stork Club; or, especially Sundays, the Champagne Room at El Morocco.

ALL-DAY TWO-PIECE, by Hannah Troy, \$50. Saks Fifth Avenue; Woodward & Lothrop. ALL-DAY DRESS Bates cotton broadcloth, plus jacket. By Arkay Junior, \$25; Lord & Taylor. PAST-NOON TWO PIECES, by Ben Barrack: the dress and cape in silk Shantung, \$45. Altman. P. M. SHEATH and DINNER JACKET, by Joseph Halpert. \$95; Lord & Taylor; Carson Pirie Scott; Stix, Baer & Fuller. The three hats shown *on*, to order; Irene of New York.

DINNER-THEATRE
JACKET

Flaring black jacket,
of silk taffeta,
designed to go with the
P. M. sheath to dinner,
the theatre, night clubs.
Important to the effect:
the black organdie hat,
the long white gloves.

Payson

P E R S O N T O P E R S O N

A man looks at women's work
and wonders if men
aren't missing something.

BY BENTZ PLAGEMANN

MY WIFE is both pretty and intelligent. She was president of her class at college, and also Queen of the May (which embarrasses her to be reminded of, for some reason which I do not understand), and still now she commands not only the respect of her professional colleagues, but the whistles of truck drivers. Yet very often she is discouraged about the business, as she calls it, "of being a woman." "It takes so long to be accepted as a person," she says. "Women *are* people!"

I say, "Yes, dear," because I love her and because I agree with her. I know that her dismay stems from the belief that women are, if not in a subordinate position, at least in a separate category of humanity, bound by almost as many rules as those which circumscribed the Victorian woman.

Women are in a spot. They're trapped, so to speak, in a kind of blind alley in which their responsibilities increase along with the criticism leveled against them. They have culture hung about their necks, they have a great part of the responsibility for our education, and for the running of our homes, and the training of our men, and I will say that I think men are largely responsible for this situation which most women do not want, did not bring about, and resent being criticized for. These many functions were handed over to women, and some men, reluctant to take them back, have now almost convinced themselves that they were wrested from their hands. And, furthermore, I believe that this unequal distribution of responsibility, and the resentment it engenders on both sides, prevents us from attaining, as a people, the fullest richness of life.

Our country, to begin with, was settled by fairly rugged men. There was a lot of hard work to do; trees to cut down,

land to cultivate, houses to build, Indians to fight. The men who did this work were probably admirable; at least we have learned to think of them in that way; but certainly they had little time for what we sometimes call the higher things of life. Lincoln studied by firelight, but that was uncommon enough to be remarked, and even then he gave the credit to his mother. We don't hear of books or music being written, or pictures painted by firelight, and, possibly because they were not essential to actual survival, the arts were grouped with those civilizing influences whose absence only women might deplore.

You will recognize this as a familiar discussion, but possibly the arts were the first responsibility assumed by American women, who brought grandmother's silver teapot, and the cherry dresser from New England in the covered wagon. But it is possible, also, that in time men forgot that art is primarily the function of men. American men have never taken culture back.

Like all generalizations, this one is not absolutely true, in a certain sense. We do have men on the boards of museums, and in the audiences at symphonies, but still a poll taken of American artists might be interesting, to determine how many American artists were encouraged by fathers and not by mothers to paint or compose or write. In art the original impetus must be encouraged before sponsorship is important or even possible. American art might acquire the vitality its critics ask for if more of American men took an interest in its genesis.

These same reflections may be brought to education, where men sit on the school boards, but most of the teaching is done by women. Can it be that when men discovered how easy it had been to shift the responsibility for art to women, they began to look around for other things to unload, too? I think it would be fairer to assume that an attitude of mind had been established which dictated that anything which interfered with the actual pursuit of a livelihood must be done by women, and ruled on by the men if they had the time. After all, there were other things to do after the land had been cleared; iron ore and coal to be mined, transportation and communication systems organized, complex financial controls to be set up.

However that may be, if you are an American man, some woman has taught you just about everything you know. You left the care of your mother to be taken over by women teachers at school until you arrived at high school. Women have taught you table manners, how to read, how to talk, how to add and subtract, how to dress, how to behave in company, and sometimes even how to earn your living.

But there is one thing a woman can't teach you, and you find that out the day you are married. When you sit down at your own table with the roast (*Continued on page 125*)

MIDSUMMER FIREWORKS

Opposite page: Here, from Paris, is a firebird in the established fashion for important party dresses in full colour. A dress as brilliant as only two opposite colours played together can be: red and green silk organdie; the cowl collar falling in deep points in back. This triumph of tonal arrangement, by Grès; at Bergdorf Goodman; Marshall Field; Frederick & Nelson. Photographed in the Paris house of Mme. Georges Menier. For such a dress: the red of Barbara Gould's "Rampage Red" lipstick and nail polish.







FOR 90° DAYS: SHORT AND SLIM

It could be 90° of heat. It could be 90° of humidity. All you know is that you're hot, and wish you were not-so-hot. You'd like to be and look and feel cool, refreshing. On these and the next two pages: formulas and prescriptions for just that. All four, the next-best-thing to an air-conditioned movie, and *twice* as easy to wear. . . .

Above: At the Museum of Modern Art, in front of the Mies Van Der Rohe model of a mostly-glass apartment house. The dress, navy-blue and white checks, a Zweig Talmack Design in wrinkle-resistant Heller rayon jersey, \$30; Best's.

Opposite: In the main dining room of the Hotel Plaza, Jack (headwaiter for 40 years) seats the ladies by a window.

Left: A tube of black rayon tissue faille, wide sleeves. By Hannah Troy, \$40. Gunther Jaeckel; Jordan Marsh.

Right: How-cool-can-you-get dress, a tasteful nothing of black rayon crêpe. Brief, narrow, sleeveless, with the unexpected: a high neck. By Joseph Halpert, \$50; Lord & Taylor; Wm. H. Block. Milan cloche, bag; John Frederics. On the standing figure, chalk white beads by Dalsheim; the long white gloves by Dawnelle; both, at Altman.

FOR 90° EVENINGS: SHORT AND FULL

Much is forgiven in the daytime—if your powder cakes and you wilt into chairs—but in the evening, no. It becomes a feminine obligation to look as if you had just emerged from a day in a deep freeze (full of scented flowers). On these two pages, two short and effective ways to achieve both the illusion and the reality of coolness, lightness.

Below: Almost bare-back short evening dress, with a free-falling fichu, to wear all through the summer, city or country. In orange Onondaga silk Shantung, about \$70. Bendel's Young-Timers; I. Magnin; Himelhoch's.

Opposite: A little bit of air, secured by embroidery: actually a strapless dress of champagne-coloured organdie, embroidered all over in tones of beige; with a rayon taffeta slip; a butterfly of an organdie jacket, quite as cool as none. By Sheila Lynn, \$40. Best's; The Broadway; L. S. Ayres. Gold-plated carryall, by Evans; gloves by Van Raalte; both, Best's. Toast moiré slippers, criss-crossed, by Newton Elkin; Belle-Sharmeer nylon stockings; both from Lord & Taylor.







FURS IN THE SUMMER PLAN

Here, in very new shapes, furs for summer—and on. To wear now against sometimes-icy air-conditioning, the sudden chill of evening breezes. *Above:* New: the circling jacket; of Emba “Breath of Spring” mutation mink, to slide low or hug the shoulders high. A Leslie Morris design, to order; the diamond earrings, crystal bracelets, all, Bergdorf Goodman. *Opposite:* New: a 90-inch streamer, Russian ermine, lined in velvet. One of the designs Maximilian showed at the recent benefit ball, *Soirée des Fleurs*, which he sponsored, for the Hospitalized Veterans Music Service. Streamer, also at I. Magnin; Holt Renfrew Ltd. Diamond jewels, Verdura.





MRS. CURTIS BOSTWICK

EVENING PLAN: TWO PARTS

Mrs. Bostwick has a special preference for dressing in separates: an advantage to every side of her life. She is, for instance, a tournament golfer, and prefers to wear a skirt and shirt on the links; has piped an ordinary cotton T-shirt with the tweed of her skirt. Mrs. Bostwick, who has three children, lives in Westbury, Long Island, where she is building a Regency-minded, one-storey house. She has dark blond hair (which for years she has worn in an unvarying clear, close shape), and the fresh, enchanting colouring of a Lawrence painting: true blue eyes, a rosy complexion. For her house, for her clothes, in answer to her colouring, Mrs. Bostwick chooses a quantity of beiges tapering off to browns and whites; favours black, white, clear flower tones for evening. Her evening wardrobe-in-parts begins with skirts which are neither short nor floor-length (she finds the latter a nuisance). She is photographed on this page wearing a tucked black taffeta skirt; once with a décolleté black Cashmere sweater and the soft pinks of silk roses, a satin stole caught in a satin belt; and once with a corded white brocade blouse, a picot taffeta ribbon for her belt, and white silk opera pumps.





Mrs. Bostwick likes to add scarfs and stoles to soften the line of strapless two-part evening costumes, and she handles stoles with particular comfort and ease. At the left, she is photographed twice in a ruffled foam of organdie skirt, with appliqué white flowers. She wears it sometimes with a strapless top of the same cloth, a green taffeta stole, a narrow green leather belt catching a bloom of white lilacs. And sometimes she chooses a black velvet strapless bodice, and stole lined with organdie, a velvet sash; fastens white lilacs to a black evening bag.

In composing her evening costumes Mrs. Bostwick uses even her jewels and flowers with imagination: fastens a rose to her pearls; pins a diamond daisy in the very centre of her bodice; makes pearls her signature—earrings, chokers, bracelets. To the right: two two-part costumes beginning with a beige pongee skirt. One with a strict, strapless pongee top; a big beige pongee sash looped through a rhinestone-studded beige satin belt. One, almost baroque, with a blouse of beige satin ribbon sown with rosy flowers; a pink cabbage rose at the belt; gold and diamond antique Spanish jewellery.



HORST

MRS. EXETER'S
SUMMER
PLANS



DARK DRIFT FOR EVENING

PERENNIAL:
THE SHIRTWAIST DRESS



SUIT WITH A CRISP OUTLINE



A GOOD LINE.
A VERTICAL LINE

"Choosing my summer clothes is not as easy as you might think," said Mrs. Exeter. "One wants to look cool, to feel cool, and still I insist on sleeves. I'm really very pleased with my hot-weather finds." *Opposite, left:* For evening: full-length navy-blue silk chiffon, gentle bows; sleeves to the elbow. Sizes 12 to 20. By Rudolf, \$95. Saks Fifth; Garfinckel's. *Opposite, right:* Every-summer-day dress; relaxed, but neat; a touch of elegance, the hemstitched fly-front and cuffs. Sizes 10 to 20. By Bonnie Cashin, in white Celanese rayon crêpe, \$45. At Lord & Taylor. *Above:* Bathing suit with a shape of its own, of nylon plissé taffeta, by Mallinson, that regains its crisp outline in a flattering flash. Button-in bra. Sizes 14 to 40. By Frances Sider, \$25; Saks Fifth. *Right:* For a day in town or a day on the club terrace, a long-line dress of silk Shantung, narrowed with fake tortoise-shell buttons. Sizes 14½ to 22½. By Young Viewpoint, \$35; Russeks. With it, a firm, unwilting celluloid "tortoise" belt, \$2, a tortoise print chiffon handkerchief, \$2. Both, from Altman. *Left:* Late-afternoon dress of grey-printed cotton voile. A three-times-as-pretty-as-one collar, and big airy sleeves. Sizes 18 to 38, \$60; Henri Bendel.



ANY TERRACE,
ANY AFTERNOON



TOPS FOR THE BEACH



Opposite page: Sawed-off Chinese coolie coat—new length; white Irish linen, frog closings; three-quarter-length sleeves. A summer coat with more than one life to share. First and foremost, a life with a bathing suit; then, perhaps, over a slender skirt in town, slacks at home. Coat by Bonnie Cashin, \$30. At Lord & Taylor; Garfinckel's; Neiman-Marcus. *Above:* Sleeveless shirt of pale blue Tootal English cotton shirting, saddle-stitched, \$8. With it here, royal blue shorts of Juilliard worsted gabardine, the front closed by a Talon zipper, \$20. The shirt, another double-lifer, could be worn with, for instance, a piqué skirt. Shirt, shorts, at Saks Fifth. *Left:* Loose shirt of windowpane plaid cotton, with push-up sleeves, as a bright top to shorts, or over a bathing suit. By Adelaar, \$7. At Lord & Taylor, Carson Pirie Scott.



SWIMMING WARDROBE: THESE THREE



Needed: three such suits for a beach summer; two (one nylon) for a short holiday. *Above, left:* The specialist, the maillot: in orange rayon-and-cotton woven with Lastex, with detachable elasticized straps. By Jantzen, \$11. The green bathing cap, by U. S. Water-Tite, 70c. All from Best's. *Above, right:* The wool-and-nylon bathing suit, a shirred black tube with a nylon taffeta built-in brassière. By Reel-Poise, \$18. Canvas Bernardo bag by Irene Schawinsky, \$9 plus tax. The sunglasses by American Optical, \$15. All three at Saks Fifth. *Right:* The dressmaker bathing suit: in red nylon taffeta woven with Laton; a standout ruffle around the bra-top. By Cole of California, \$20; Peck & Peck, J. W. Robinson.

Opposite: After swimming, a beach towel almost burnoose size, white terry cloth all over leopard spots, \$5; Lord & Taylor.





THE
 “EVENING-DRESS”
 BATHING SUIT



RAWLINGS

Frankly lifted from the most bare and beautiful lines in the evening world, these three new bathing suits. *Opposite page:* The shelf-décolletage bathing suit, to wear as shown, or completely bare-shouldered, the halter down to décolletage level and wing-tied at the back. By Tina Leser, in Lonsdale bird's-eye piqué, about \$20. Bonwit Teller; Himelhoch's; Kaufmann's; Harzfeld's. *Above:* Side-draped princesse bathing suit with a mere narrow streak of a halter. By Tina Leser in Lonsdale bird's-eye piqué. About \$20; Bonwit Teller; Frost Bros. *Left:* Bodice-top bathing suit: again, white piqué; this time swathed and bow-tied with bands of filmy white cotton voile. By Carolyn Schnurer. \$15; Bonwit Teller.



ITALIAN SILK SHANTUNG DINNER JACKET

FRANCES MCLAUGHLIN

NEW SUMMER-WEIGHTS

On these pages, lightweight champions for this summer season: clothes in fabrics and/or colours that make them fresh, new alternates to some of summer's traditionals. For instance: a dinner jacket of silk Shantung; maroon linen slacks, a change from grey flannels; wine corduroy beach shorts instead of khaki ones. . . .

Left: Here, the coolest of summer dinner jackets, in white Italian silk Shantung, \$110. Made to order at Saks Fifth Avenue. 1. Odd-jacket in navy-blue Moygashel linen. News worn with maroon linen slacks, perhaps those on the opposite page. The jacket, made by Baker, \$50. From De Pinna. 2. The classic cashmere sweater, now with new points—its light weight ($8\frac{1}{2}$ ounces), its nice price, \$19.50. Made of maroon Forstmann Chinese cashmere, moth-proofed. With the sweater: matching socks of Forstmann cashmere-and-nylon, shrink resistant, the heel and toe tapped with additional threads of nylon, \$2.75. All, Altman.

NAVY-BLUE LINEN JACKET



3. Bright news: wine, thin, pin-wale corduroy shorts. To wear with a terry-cloth shirt on the beach. By Brentwood, \$6. At Gimbels. 4. Maroon slacks of Moygashel linen as a colourful new partner for a navy-blue linen jacket; "dressed" enough for a country Sunday luncheon. By Baker, \$20. At De Pinna. 5. A white terry-cloth T-shirt, newly rounded with navy-blue knitted bands. Good paired with shorts or slacks on the beach before sun-up or on a picnic after sundown. By Brentwood. \$2. From Gimbels. 6. Cool chambray shirt in a strong, definite, but-not-loud, white-and-grey plaid. By Alfred of New York, \$8.50. At John David; Jerry Rothschild, Beverly Hills.



CASHMERE SWEATER.
8 1/2 OUNCES



CORDUROY SHORTS



MAROON
LINEN SLACKS



PLAID
CHAMBRAY
SHIRT



TERRY-CLOTH SHIRT



7

SHOE-NEWS FOR MEN

The news: William Joyce, maker of the famous "Joyce's," women's play shoes, is now, for the first time, making shoes for his fellowmen. Shown here are three of his styles in men's shoes; lightweight, comfortable, and casual.

- 7. The chamois-coloured shoe of bucko leather with a crêpe sole, about \$13.
 - 8. A changing classic, a moccasin-vamp slip-on of supple kipskin, about \$11.
 - 9. The two-eyelet blucher oxford, in a warm tawny-tan tone of kipskin, \$12.
- All shoes by Joyce. All at Lord & Taylor, Neiman-Marcus, and Famous-Barr.

HAANEL CASSIDY



8



9



SUMMER HOUSE PLANS

At-home clothes, to dine in, to live in, any evening this summer. Evenings spent watching the night ball-games on television, cogitating at the Canasta table, or (at long last) finishing the needle-point covers for the dining-room chairs.

Left: Copy of Balenciaga's taffeta evening pyjama, in cotton broadcloth. The pyjama, dark green; wide overskirt, paper-white, paper-crisp. \$18. At Marshall Field (who imported the original model). Also at Altman; Frederick & Nelson. *Opposite:* Idea in two parts; peg-top trousers, a bodice folded aslant, and tied (we added a leopard belt). "Leisure" design in green rayon tissue faille. \$30; Bergdorf Goodman; I. Magnin; Neiman-Marcus.

E. J. / P. M.





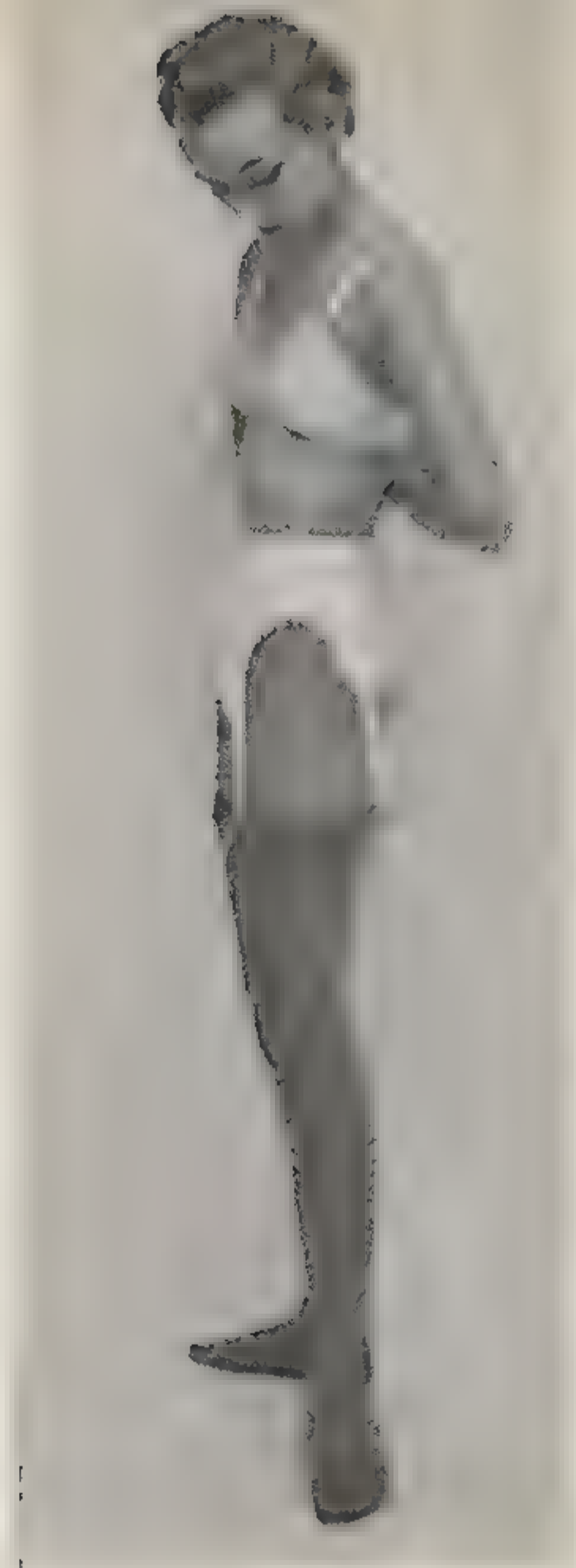


SUMMER HOUSE PLANS

continued

Opposite: Almost a summer tradition, the big-skirted dotted Swiss at-home dress: here with sleeves just brimming the shoulders, the skirt belted with wide red velvet. "Leisure" designed, \$35. At Henri Bendel; Frost Bros.; Montaldo's. *Above:* A happy stay-at-home, which also goes out to dine quietly at a friend's house. White silk crêpe, spattered with leaf green, a soft sweep of skirt. By "Perfect," \$50. Bonwit Teller. *Below:* For home consumption only: a sheer drift of dotted nylon tricot, shaped as a peignoir—than which there is nothing cooler—with a wide collar framing and sloping the shoulders. By Odette Barsa, \$45. From Bonwit Teller. Miniature peignoir, for miniature evenings: of flowered rayon crêpe, lace-trimmed (and perfect to be read-out-loud-to-in). By Raymodes; sizes 2, 4, 6. \$8; Saks Fifth. Background, both pages, apartment of Harold M. Schwartz, designer of furniture and fabrics.



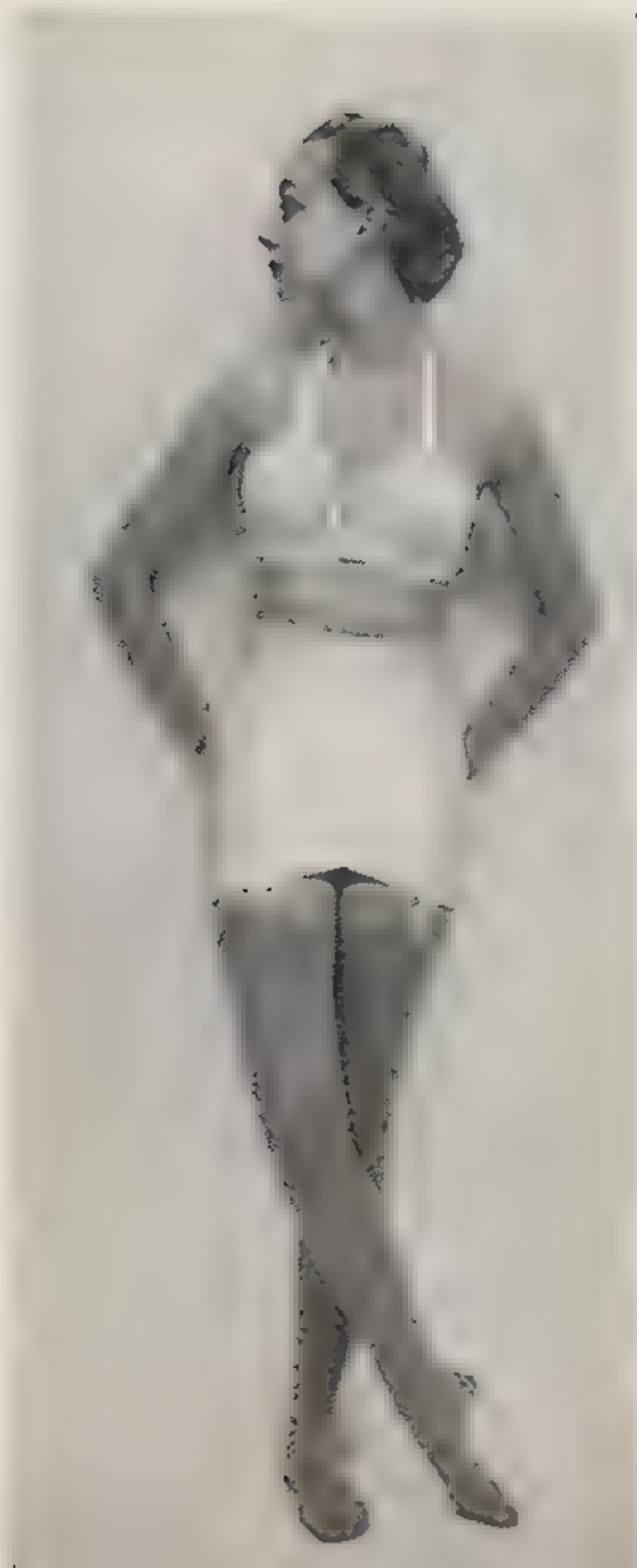


90-DAY SUSTAINING PROGRAM

Here, nylon breeze-weights shaped to keep figures smooth and firm through ninety days of heat and light-dressing. *Above:* Essential under any shoulder-baring dress: the self-sustaining brassière, strapless, wired to keep its place. This one, of an airy, porous, stocking-like fabric, by Skinner, news as a "Nylomist" brassière, \$4. Companion girdle, nylon marquissette and Darleen elastic, with a Talon zipper, \$11. Both by Poirette. Lord & Taylor. The short and airy *négligé*, nylon tricot, permanently sunburst pleated, by Odette Barsa, \$40. Jay Thorpe. *Top, right:* To hold the line of a slight figure, a pearl of a little garter belt, nylon net with French nylon satin appliqué and garter ruffles, \$15; a brassière to match, to understudy low necklines, \$12.50; at Bergdorf Goodman. *Right:* "Vanity" girdle with nylon lace panel, nylon taffeta back, nylon leno elastic sides, a Talon zipper closing, and a boned lining to keep a flat front. \$10; Stern's. The *négligé*, a long cool sweep of white Swiss batiste, embroidered and lacy. By Iris. \$25; Saks Fifth Ave. *Left:* Brassière, wired for sound shapeliness. In three nylons: marquissette, taffeta, elastic; plus soft felt to underline the halter-strap and hem-band. By Marja. Girdle built like a sarong (a new idea). Two bias sections of embroidered nylon marquissette in front as a flattening device; nylon power net sides; the extra-long back panel, satin woven with Lastex. \$12.50; Best's.



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Above: The answer to a day of heat-sodden streets and ice-cold restaurants: a sleeveless, low-necked sheath of crisp navy-blue and white Galey & Lord gingham, \$11. Companion piece: a wide-sleeved coat of Merrimack velveteen, \$20. Both at Saks Fifth.



Above: Before the Hacker Art Bookmobile (which tours the country with collections of rare art books): the lady in bright green silk Shantung, neat and narrow, light and cool; its own detachable cape, and black belt; \$45. Saks Fifth only.



Left: Cool, unclinging natural silk Shantung: a coat-dress to button to the hem or only to the knee; the belt, bright orange. Add a drip of gold charms, a sun-shade hat, crushed-down gloves. Herbert Sondheim design, \$70. At Bergdorf Goodman.



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A SLING, A FIZZ, A SHRUB

Joe Carter's ideas for summer cups

BY THOMAS W. PHIPPS

EACH summer as the sidewalks start to steam and the pigeons around the Plaza begin lazily strolling about in the sun like pompous clubmen, most New Yorkers react fairly intelligently. They put on lighter clothes, eat lighter food, read lighter novels—their only serious oversight is that they fail to drink lighter drinks. On days when it feels as if you're in a closet full of winter clothes, you see women in dresses the weight of thistledown blithely ordering Martinis, and men in tropical suits, porous shirts, and ankle-length socks ploughing into the heaviest bourbon, Scotch, and rye.

It makes no sense. Hot weather drinking is as important to comfort as hot weather dressing, and should be approached with just as much interest and imagination.

The problem isn't solved by simply adding an extra cube of ice to your regular winter drink, it requires an introduction to your grog tray of an entirely fresh set of bottles and ingredients, and to your wine cellar (either a reconditioned closet or that space off the pantry where the golf clubs are kept), a variety of *vins rosés*, Graves, and Reislings.

The making of a winter drink is a fairly prosaic business—you mix a couple of liquids and that's that. But a summer drink is a creation—a gala—to be handled delicately, and even after the basic ingredients have been carefully measured and muddled, there are always any number of delicious tidbits to be added—a red cherry, a juicy peach, powdered sugar on a sprig of mint, a strawberry.

And listen to the names—Singapore Gin Sling, El Presidente, a Quarter-Deck, a Brandy Shrub, a Blue Grass Mint Julep, a Welcome Stranger, and a Remsen Cooler. Right away, drinking becomes more than merely an act of quenching one's thirst—it is a *fiesta*.

The most imaginative hot weather host that Joe Carter knows is his old friend and king of the fleshpots Richard Myers. Not the slimmest man in town, summer drinking to Dick has, over the years, presented something of a problem, but by experimentation and firsthand sampling in many different climates, he has finally collected what he considers to be a most satisfactory set of recipes. Last week Joe took a look at his collection and made some valuable notes.

The most popular alcoholic base for a summer drink is gin. It is clean and comparatively light. Here are half a dozen recipes.

ALABAMA FIZZ. Juice of ½ lime. Juice of ½ lemon. 1 tablespoonful powdered sugar. 1 jigger dry gin. Shake well with cracked ice, strain into glass, fill with carbonated water, add a sprig of fresh mint. Without the carbonated water and spruced up with fruit this makes a CIN SOUR.

HUGO RICKEY. Juice of ½ or whole lime. 1 jigger of gin. 2 dashes of Grenadine. 1 slice of pineapple. Fill up with carbonated water.

A CIN FIX. 1 tablespoonful sugar. ¼ lemon. ½ wineglass of water. 2 jiggers of gin. Fill two-thirds full of shaved ice. Stir and cover the top with fruits in season.

A CIN BUCK. Juice of ½ lime and peel. 1 drink of gin. Pour into glass, add several cubes of ice and fill up with ginger ale.

A SINGAPORE CIN SLING. Juice of ¼ lemon. ¼ dry gin. ½ cherry brandy. Pile high with ice; strain into glass. Fill with soda water.

Here are four recipes for summer drinks made with rum.

A RUM SMASH. Dissolve ½ piece of Domino sugar in a little carbonated water, add 4 sprigs fresh mint, and muddle slightly. Put ice cubes in the glass, add 1 drink of rum, serve with a sprig of mint on top.

A DUNLOP COCKTAIL. 1 dash Angostura bitters. ⅓ sherry. ⅔ rum. Chill well in ice; strain into glass.

PLANTER'S COCKTAIL NO. 1. A dash of lemon juice. ½ orange juice. ½ rum. Stir well in ice and strain into glass.

BACARDI RUM PUNCH. 1 jigger Grenadine. 1 jigger Bacardi rum. Place Grenadine in glass, fill up with fine ice, add rum, stir until glass is frosted, decorate with fruit and serve with straws.

If your favourite all-year-round drink is whisky, here are a few recipes for the hot-weather months.

WHISKEY DAISY. Juice of ½ lime; ¼ lemon. 1 teaspoonful powdered sugar. 2 dashes Grenadine. 1 jigger Scotch or rye or bourbon. 2 dashes carbonated water. Use silver mug, put in the ingredients, fill up with fine ice, stir until mug is frosted, top off with fruit and sprigs of fresh mint, and serve with straws.

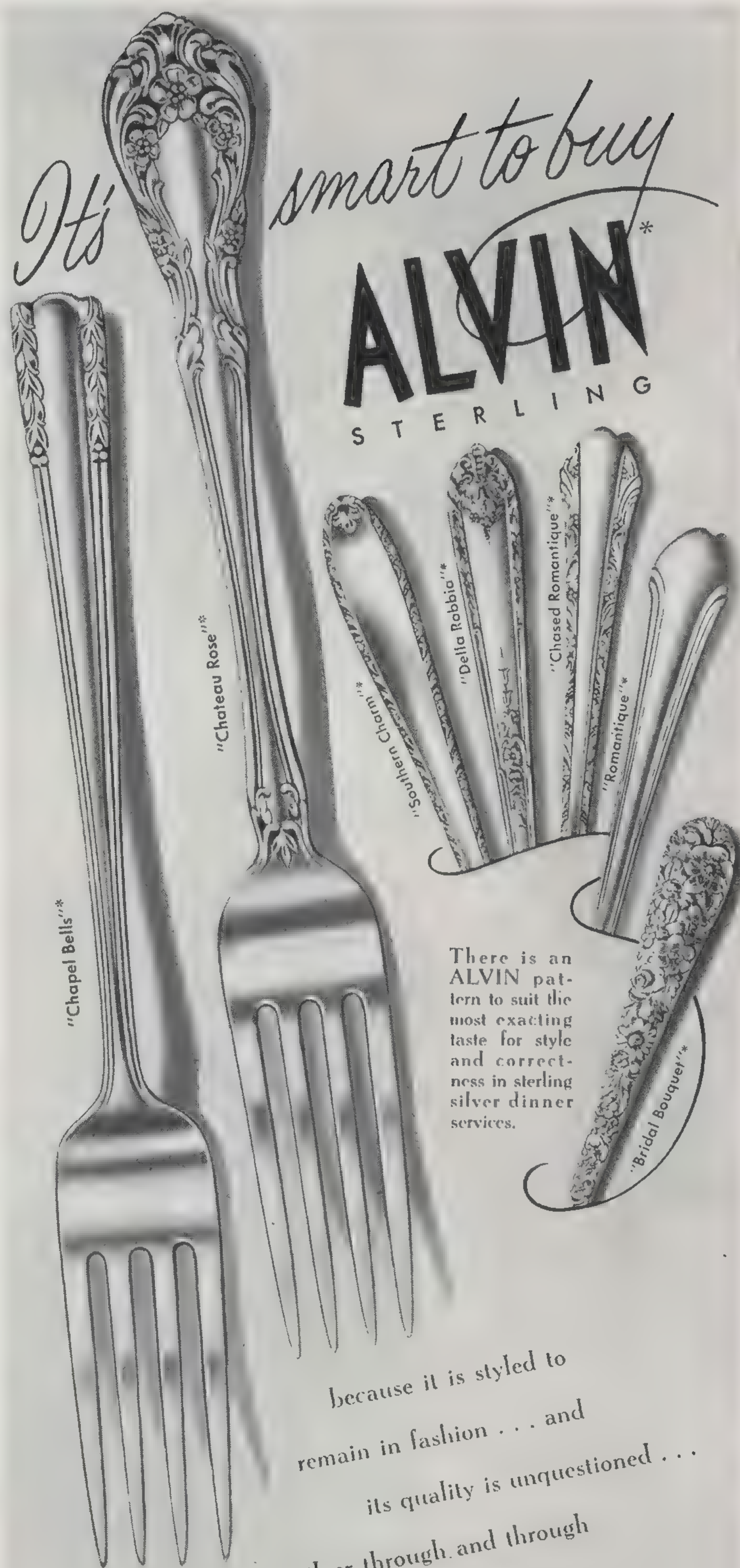
WHISKEY SOUR. 1 teaspoonful powdered sugar. Juice of ½ lime and ½ lemon. 1 drink of Scotch or rye or bourbon. Shake well with cracked ice, strain into glass, top off with fruit.

BLUE GRASS MINT JULEP. Cover a dozen leaves of mint with powdered sugar and add just enough water to dissolve the sugar. Crush mint very gently for 5 minutes. Put half of the mint and liquid at the bottom of a pewter tankard the size of a Tom Collins glass. Fill tankard half full with shaved ice, packed solidly. Then add more mint and fill the tankard to the brim with shaved ice. Put the tankard in the icebox for at least two hours. An hour before serving, fill the tankard with bourbon whisky. When ready to serve, add 2 sprigs of mint and sprinkle mint with powdered sugar. Insert straw in one side. If the drink is frozen too solidly, use ice pick to insert straw.

ROCK AND RYE COCKTAIL. Dissolve one piece of rock candy in one glass of rye whisky. Juice of 1 lemon.

An ideal drink for a long dinner on a terrace is a BURGUNDY CUP. Recipe: 1 whisky glass of brandy. ½ whisky glass of Curaçao. ½ whisky glass Benedictine. 1½ quarts of Burgundy. 1 pint sparkling mineral wa-

(Continued on page 116)



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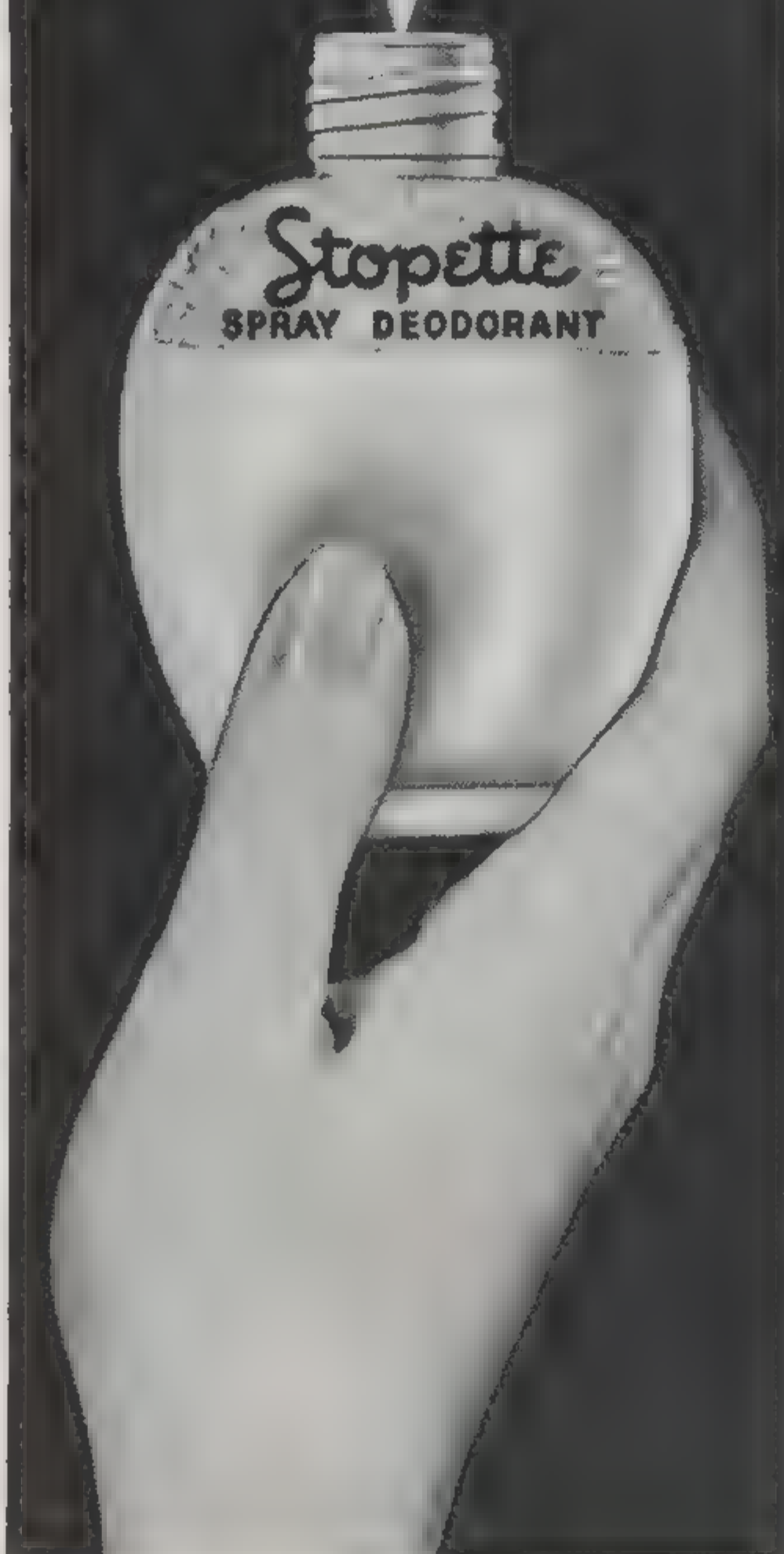
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A SLING, A FIZZ, A SHRUB

(Continued from page 115)

ter. 4 tablespoonfuls powdered sugar. Serve in a large glass pitcher with cubes of ice, decorate with slices of orange and pineapple, cherries and 1 slice of cucumber peel. Top it off with a bunch of fresh mint. This recipe will serve ten people.

One more Cup, and Dick Myers' favourite, is THE OLD HOTEL EMPIRE PEACH CUP. Peel one or two ripe peaches and cut up with a silver knife into small pieces, losing as little juice as possible, then place into a glass bowl or soup tureen. Pour one bottle of light still Moselle over the fruit and add 2 or 3 tablespoonfuls of castor sugar, stir gently, and cover over, leaving it to draw for about half an hour, when another bottle of still Moselle, previously iced, should be added. At the moment of serving, a bottle of sparkling Moselle should be added to the Cup, which should then be tasted and, if necessary, further sugar added. The Cup should be carefully chilled but on no account should ice be put into the Cup.

One of the most agreeable light summer drinks, before or with a meal, is white wine and soda. Any inexpensive wine is ideal for this drink, served half and half. You can add ice if you want to but it is tastier if the wine is chilled.

As the days get warmer, obviously the wines served should become lighter. It is a good idea to avoid port, Madeira, and heavy red wines for the hottest summer weather. Fresh and cooling table wines include those of the *vin rosé* type; a dry Chablis or its American counterpart, and a Mâcon type (a flinty white, dry wine), and the light Alsatian and Chilean wines. It is a very sound idea

to keep a few bottles on the ice, and they can be served either in a carafe or in the bottle. On a very hot night, it is wiser to drink even three or four glasses of thoroughly chilled light white wine than to take a single strong cocktail.

A very special gala drink is a ripe peach in a tall glass with very cold champagne poured over it. You jab the peach with a fork and let the champagne in—and that first mouthful may well be the high spot of the summer.

One of the most cooling looking drinks is to fill a tall glass with ice, then add a jigger of green crème de menthe and a little soda. It is a drink you can sip on for a long time.

The French national summer drink is a Vermouth Cassis. A tall glass, a jigger of Cassis (a syrup made of black currants), a glass of French Vermouth, 2 lumps of ice and plain water.

After Joe had looked through Dick's recipes he asked him if there wasn't one particular drink, his favourite, maybe even a secret, that wasn't on the list.

Dick looked a little sheepish, then with an air of resignation said, "All right, if you *must* know—there is. It's a cocktail—called a DOCTOR. Take equal parts of orange and lemon juice, add Cederlund's Swedish punch, shake till you almost lose an arm, then sit back and drink the best hot-weather drink there is." He paused. "It's a secret, you understand that, don't you?"

Joe made a mental note, then nodded. "Of course, Dick—not a word. Thanks for telling me."

READING AND RECORDS

(Continued from page 53)

After reading the new book, *The God That Failed*, in which Silone, Wright, Gide, Spender, Koestler, and Fischer explain why they once believed in Communism and how they changed their minds in the thirties, the companion books could be Rebecca West's *The Meaning of Treason*, her detailed reportage on the Britons who turned to Nazism, and Nathaniel Weyl's absorbing *Treason: the Story of Disloyalty and Betrayal in American History*. After these might be read two novels, George Orwell's *Nineteen Eighty-Four* and Edward Bellamy's *Looking Backward: 2000-1887*.

Orwell, an Englishman who died in January, projected the horrors of life under totalitarianism. It has the panic of a dream, this story of betrayal—of the State betraying the man, the man and the woman betraying each other; the spirit, facing the unendurable, breaks.

Bellamy, a New Englander, who died in 1898, projected a Utopian Christian Socialist state in which the great corporations had educated "the people up to a point of assuming control of their own busi-

ness," and so, without violence, the State became the sole employer.

Before leaving the political world, you might read Graham Wallas' *Human Nature in Politics*, published in 1908, in which he makes the point that men neither think straight nor act rationally in politics. With this belongs Lord David Cecil's *The Young Lord Melbourne*, a full-dress account of British politics in the nineteenth century; Cecil, who has a fanning wit and prose like a Doric column, tells the meshing then of politics, society, and literature.

The records for these are the two volumes of *I Can Hear It Now* (Columbia LP 4095 and 4261), in which the voices of Hitler, Stalin, Churchill, Roosevelt, and dozens more are caught at vital moments of our recent history.

The new Proust: *Portrait of a Genius*, by André Maurois, tells more about Proust than anyone has except Proust himself in his massive novel *In Remembrance of Things Past*. Then read *Modern French Painters* by R. H. Wilenski and especially those sections on Degas, Monet, and
(Continued on page 118)

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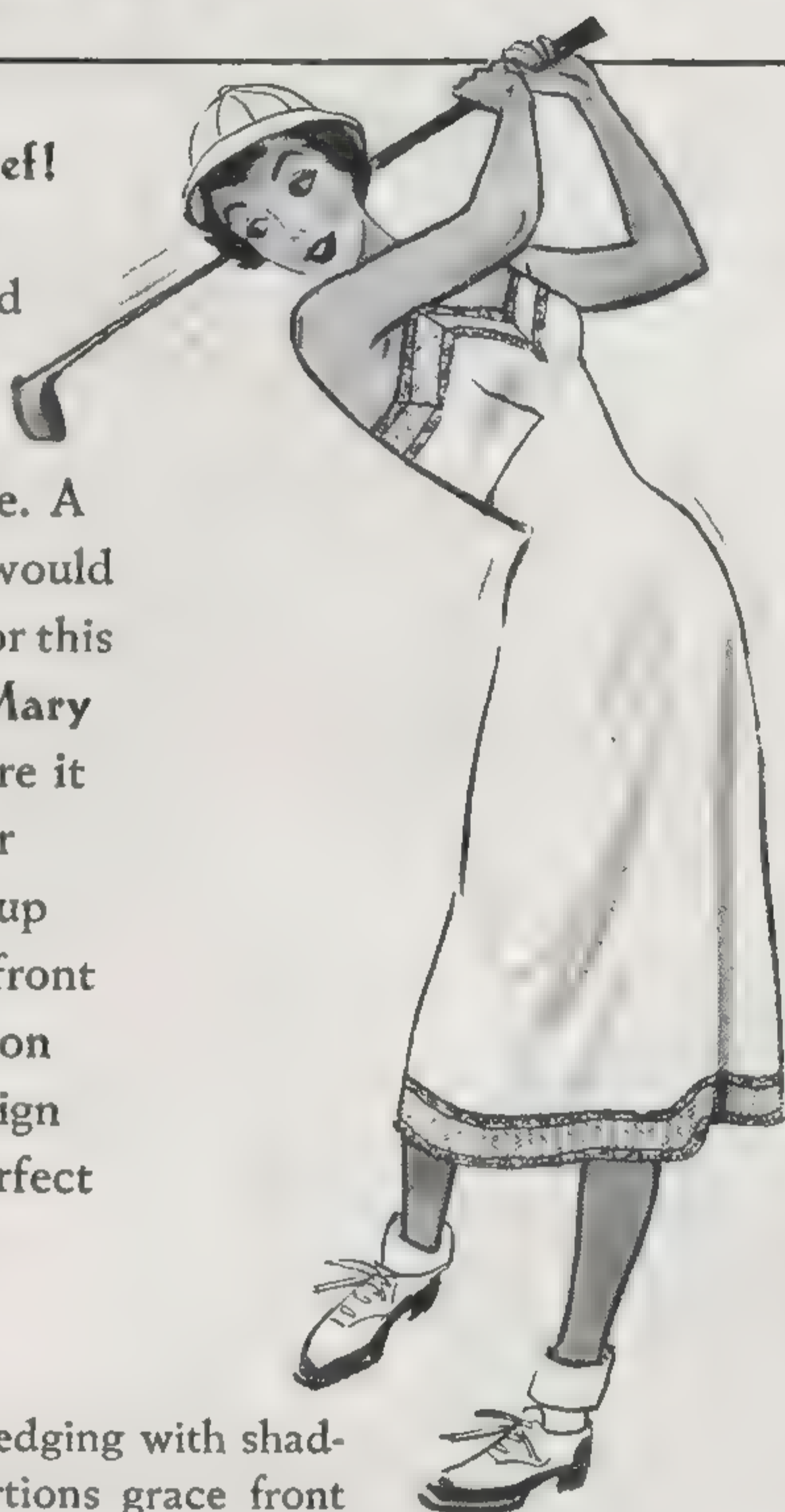
*Based on embarrassing episode of Mrs. George P. Moncrief of Brookhaven, Mississippi, to whom we have sent a check for \$50. Sets of 3 slips have gone to five other letter writers.

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COFFIN

New: American version of the Paris all-in-one—sleek as a bathing suit—shown in Vogue, April 1. This, a firm, light sheath of elastic with special wiring rising in a V-line to curve above the net bosom; a Talon back-zipper for easy in and out. The construction, a successful plan to mould the figure to the unwavering smoothness needed under the new verticals, new transparencies, new sheaths. By Character, \$50. At Lord & Taylor; Kaufmann's.

READING AND RECORDS

(Continued from page 116)

other Impressionists. For they are the ones on whom Proust based the characteristics of his creation, Elstir. (He added as well a bit of the portrait painter Helleu.) Magnificent reproductions of the Impressionists are in the Skira publication, *History of Modern Painting, Baudelaire to Bonnard*. (The second volume is *Matisse—Munch—Rouault*.)

The records to increase Proustian pleasure would include Debussy, Bach, and, above all, Saint-Saëns. The famous "little phrase" of the Proust character, the composer Vinteuil, is based mainly on the Saint-Saëns "Sonata in D Minor" (Columbia set 471, played by the violinist, André Pascal, and the pianist, Isadore Philipp). Saint-Saëns himself can be heard playing his own music on the *Great Masters of the Keyboard*, that remarkable set of recordings from the Welte piano rolls. Debussy, Ravel, Fauré, De Falla, Grieg, de Pachmann, Granados are not all equally good, but all of fascinating documentary interest. For instance, Granados is especially fine, Debussy, more direct and less impressionistic than one might have thought. (Columbia LP 4291). Almost any Bizet records belong with Proust, since Bizet's widow, who was the daughter of Halévy, the composer of

La Juive, was a great friend of Proust and one of the figures on whom he based his character, the Duchess of Guermantes. Among the best of the Bizet records are the "Carmen Variations," played by Vladimir Horowitz (Victor 12-0427).

The new book, *Berlioz and the Romantic Century*, by Jacques Barzun, who likens the composer to Shakespeare, leads directly to Marchette Chute's *Shakespeare of London*.

For these the records obviously should include Toscanini conducting Berlioz' "Romeo and Juliet" (Victor set 1160) and perhaps Toscanini's Tchaikovsky's "Romeo and Juliet" (Victor set 1178). William Devlin, the British actor, has made "King Lear", forty minutes of excerpts. (Brattle Theatre Classics, LP; 40 Brattle Street, Cambridge, Mass.)

Note: Just about the best reference book on records is Irving Kolodin's international edition, *The New Guide to Recorded Music*.

These plans, meager in their way, are like those an architect might sketch on an envelope for a client. Later comes the development. And so with these summer book and record plans, the development is the pleasure of the reader, the listener.

90-DAY FOOD PLAN

(Continued from page 50)

Cold beer will get you through nicely, or so will a white wine cooler.

ANOTHER HOT EVENING

With cocktails:
Platter of Little Neck Clams
on a Bed of Ice

Cold Sliced Beef à la mode in Aspic
Mixed Salad
(potatoes, string beans, water cress, scallions, and garden lettuce, garnished with sliced beets)
French Bread

Blueberry Pie, Cream
Coffee

Cold beer again.

A RAINY SUNDAY NIGHT SUPPER

It won't always be hot, and you can't always build your summer around Vichyssoise (although it looks as if New York restaurateurs are determined to do just that).

New England Clam Chowder
Pilot Biscuit

Cheese Charlotte*
Tossed Green Salad
Italian Household Loaf

Café au Lait

Bananas Flambé with Frozen Cream

Coffee will be good all through this simple meal.

LATE SUNDAY BREAKFAST WITH 2 OR 3 GUESTS

Orange Juice

Smoked Brook Trout with Lemon Butter
Hot Buttered Rolls

Puffy Omelette with Crisp Bacon Curls
Thin Toast

Coffee

Fresh Strawberry Jam with
Devonshire Cream*

SUNDAY TEA AFTER A LATE COMPANY BREAKFAST

There is very little chance that your breakfast guests will not still be with you around 5 P.M. You might as well resign yourself to this and have the makings of a sumptuous tea in the pantry.

Mushrooms with Sour Cream and Chives
(in hot earthenware dish; to be spread on small squares of buttered toast)

Smithfield Ham on Buttered Biscuit
Shrimp Sandwiches

Pound Cake

Tea Highballs

ANOTHER SUNDAY BREAKFAST

Orange Juice

Soft Omelette Filled with Shrimp in
Cream with Chives

Fried Tomatoes

Crisp Bacon Curls

Buttered Sour Milk Biscuit
Dry Toast

Homemade Raspberry Jam
Coffee

ANOTHER TEA

This, it is to be hoped, will make everybody feel they don't need supper—at least not with you.

Hot Cream Cheese Canapés
Chicken Salad Sandwiches

Small Bowl of Avocado, Mashed with
Mayonnaise, Celery, Chives
(to be spread on small squares of black bread)

Warm Plain Cake

Tea Highballs

A GARDEN

BUFFET LUNCHEON, AGAIN

"Of course," said the acquaintance with whose taste in food I was not familiar, "nothing does so much

for lobster salad as black coffee." Up to that moment, I had known nothing of the kind, but, although such pronouncements usually inspire in me only mistrust (nothing does so much for ham as canned pineapple, nothing does so much for sweet potatoes as marshmallows, burble on the food writers), the very bracketing of the two words struck a chord of responsive pleasure. Now, I know on my own hook that nothing does so much for lobster salad as black coffee.

Lobster Mayonnaise—Coffee

Ramequins of Sweetbreads and Mushrooms
French Rolls

Lemon Sherbet with Crème de Menthe
Almond Wafers

A GARDEN LUNCHEON

With 3 or 4 guests, on a fine, cool day.

Slices of Smoked Sturgeon and Nova
Scotia Salmon with Olive Oil and Lime
Buttered Pumpernickel with Chopped Dill

Risotto with Chicken Livers
Creamed Cucumbers

Selected Strawberries
(uncapped and on their own leaves,
with powdered sugar)

Coffee

A youthful Moselle, or one of the better wines of the Neuchâtel vineyards, would go with both the smoked fish and the risotto. If a little of the wine is left at dessert time, it could be used for dipping the strawberries before rolling them in sugar.

A GARDEN PICNIC

Canapés of Mashed Avocado and
Mayonnaise

Water Cress Sandwiches

Hot Broiled Lobster with Lemon Butter

Broiled Lamb Chops

(served without plate, and with paper frill
for easy nibbling)

Blueberry Tarts

Cold beer, or a white wine cooler

A SHORE PICNIC

If you remember what sand can do to a seashore picnic lunch, you will take along a stack of those cheap little folding tables, or enough individual ten-cent-store trays to go around. The consommé is for the revival of chilled swimmers, but a cocktail might be just as effective.

Strong Chicken and Beef Consommé
(in Thermos)
Crisp Wafers

Cold Broiled Chicken

(½ per person)

Potato and Vegetable Salad

Deviled Eggs

Marble Tomatoes

Rye Bread

Apple Puff Paste Turnovers

Boiled coffee, made on the spot, if possible, or brought in a Thermos. Beer, in a large ice-bucket, is a necessity here.

A COUNTRY PICNIC

Cold Clam and Tomato Bouillon

Herb-sprinkled Bread and Butter
Sandwiches

Roast Capon

Roast Beef

Raw Carrot and Celery Salad with
Mayonnaise

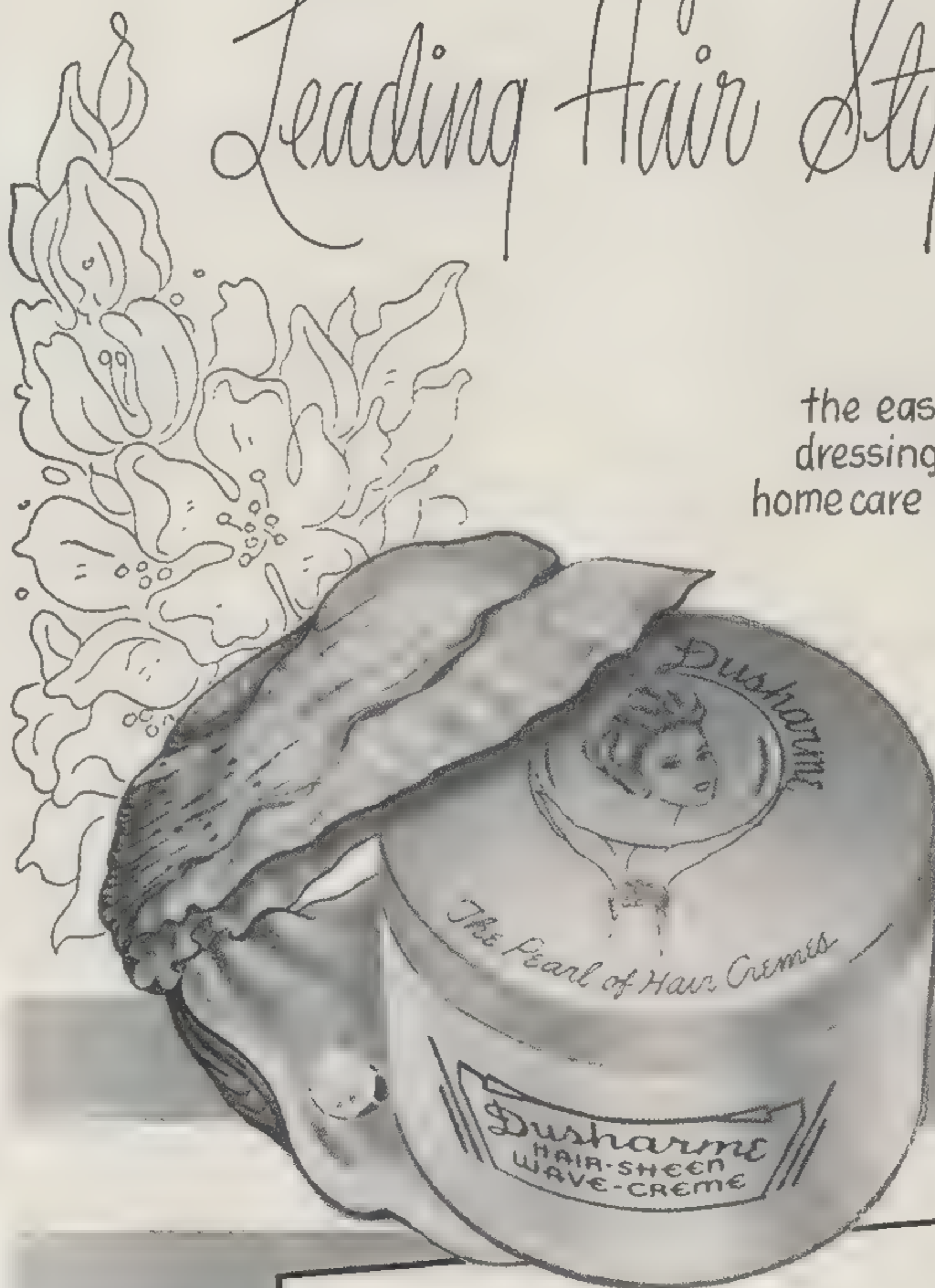
(garnished with scallions and sliced beets,
on garden lettuce)

Buttered Pepperidge Farm Bread
Buttered Graham Bread

The ice-bucket, in which nec-
(Continued on page 120)

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90-DAY FOOD PLAN

(Continued from page 119)

essary beer is transported, can be used to keep the clam and tomato bouillon cold.

A SUPPER THAT MAY HAVE TO WAIT FOR HOURS

It is a good thing to have at least a couple of menus that won't be ruined by overcooking while friends lose their way motoring down from Vermont.

With cocktails:
Canapés of Crabmeat with Mayonnaise
Cassoulet
Salad of Boiled Spinach
(French dressing)
Buttered Pumpernickel
Baked Caramelized Custard with Meringue
Coffee

Any lively regional claret stout enough to stand up to the highly seasoned cassoulet is needed with this simple meal.

ANOTHER OF THE SAME

Friends can get lost just as effectively, and exasperatingly, driving from Long Island.

With cocktails:
Thinly-sliced Italian Salami
A Fish Stew*
(made hours—or even the day—before, and heated over at the last moment, whenever that comes)
Boiled New Potatoes Sliced in Butter
(to be run under the broiler before serving)
Green Salad
French Bread
Some Fine, Unpeeled Peaches
Coffee

A carafe of Tavel Rosé will taste fine with the fish and will look pretty and fresh enough to take everybody's mind off the long wait.

A DINNER PARTY

A dry Champagne as apéritif:
Hot Cheese Puffs
Aspic of Shellfish and Sea Bass in Fish Mould, Herb Mayonnaise
Buttered Black Bread
Roast Stuffed Squabs
Spinach and Tomatoes*
Rice Croquettes
French Rolls
Raspberries and Pineapple in Cointreau,
Topped with Orange Sherbet
Rolled Wafers
Cheese
Coffee

For the aspic, a Pouilly-Fuissé, or a Swiss Fendant from the La Majori vineyards, or you might continue the Champagne through the fish course. The squabs will require a fine claret or a biggish red Burgundy, or a red Hermitage of a good and not too recent year; the wine can be finished off with the cheese, after the interruption of the dessert.

FAMILY DINNER

With cocktails:
Liverwurst on Round of Black Bread
Boiled Kennebunk Salmon, Lemon Butter
Pilaff
Corn in Cream
Cucumbers with Dill
French Loaf
Green Apple Dumplings with Cream
Coffee
Beer, cold and plentiful.

THE FAMILY AGAIN

With cocktails:
Smoked Shrimp with Ravigote Sauce
Blanquette of Veal
Buttered Noodles with Parmesan Cheese
Fried Tomatoes
Hot Biscuit
Honeydew Melons
Coffee

An unpretentious Beaujolais.

THE FAMILY WITH 1 OR 2 GUESTS

With cocktails:
Small Bits of Matjes Herring with Dill
(speared on toothpicks)
Chicken Pie with Puff Paste Top
Corn on the Ear
Eggplant Fritters
Field Salad with Herbs
Cheese
French Rolls
Peach Ice Cream
Sponge Cake
Coffee

A young Fleurie, or some such accommodating light wine, would take care of both the delicate chicken pie and the heavier eggplant dish.

SUPPER ON A HOT, SERVANTLESS SUNDAY NIGHT

Cold Roast Beef
Hot, Small New Potatoes
(boiled in their skins)
Sour Cream with Chopped Scallions and Radishes
Black Bread
Cantaloupes
Coffee Beer

SUPPER WITH A FEW LOVED ONES

If someone makes you a present of half a pound or so of caviar, don't lose your head and give a big party where nobody will have more than a smidge of the beautiful stuff, and some may even have no reverence for it. More wisely, choose three or four charming people and build an unforgettable meal around your treasure.

Caviar
(served very cold in a bowl; in another bowl, chopped scallions, and in still another, sour cream. Have a loaf of fresh black bread in readiness)
Crab Gumbo
Rice
French Rolls
Cheese
Fruit
Coffee

Vodka, of course, is all right with caviar for those who like it. My own intense preference is for the best Chablis you can get—say a Vaudesir or a Valmur of 1945. A very dry Champagne of a good year is considered by many the only drink for caviar, but I think its only advantage is that it is easier to come by than a superior Chablis.

Recipes for the starred dishes.

POLENTA WITH CHICKEN AND MUSHROOMS

Make a mush of yellow corn meal by cooking meal and milk (¾ cupful of corn meal to 1 quart milk) in a double boiler 1 hour. Just before taking from stove add 4 tablespoonfuls grated Parmesan cheese and ½ teaspoonful salt. Spread on a cookie sheet to ½ inch thickness and cut in squares like fudge. Butter a deep pudding mould (or large brown-bread mould) well, cover the bottom with a layer of the polenta squares, sprinkle with grated Parmesan, and moisten with 2 or 3 tablespoonfuls of thin white sauce. Repeat until the mould is full. Bake in a moderate oven (350° F) for about 40

(Continued on page 123)

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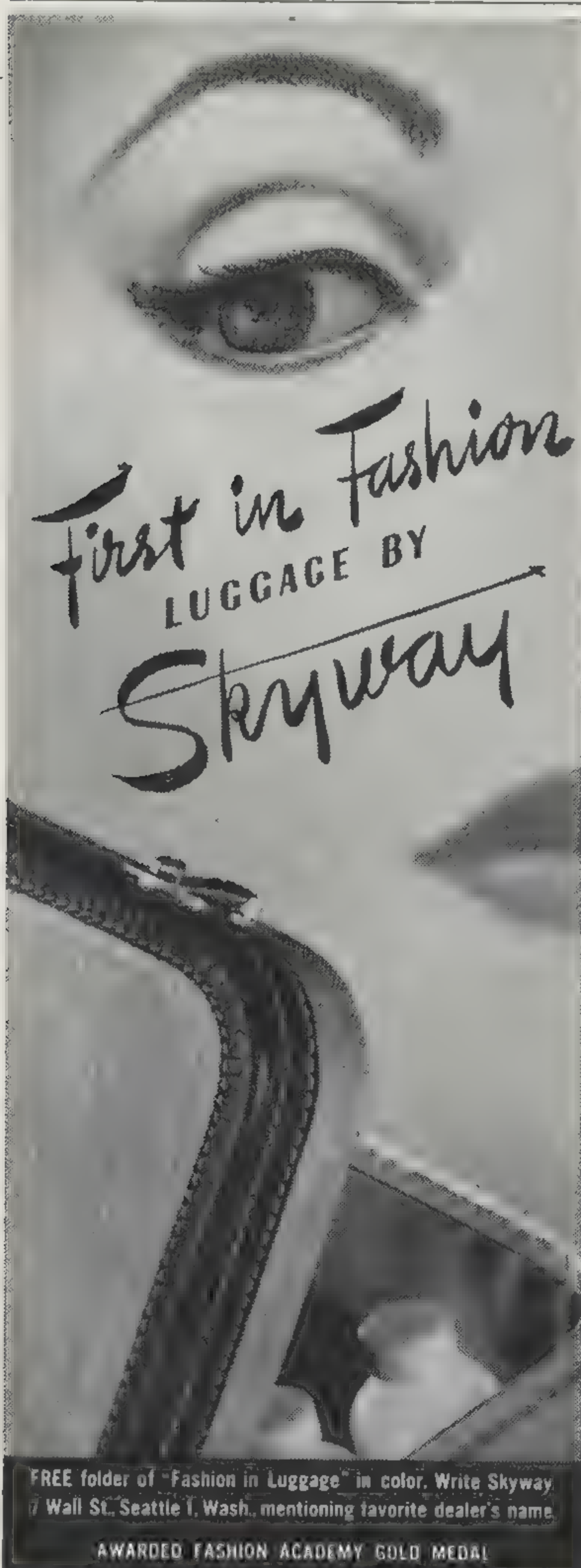
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TO NEEDLE- WORKERS

(Continued from page 70)

lighting. A combination of a hundred-watt blue bulb and a sixty- or eighty-watt white one makes the ideal artificial light, which, of course, should come from over the left shoulder. Tension—pulling or jerking the thread—inevitably results in lumpy work. Developing a rhythm is the best way to combat tension and can be done by working a little every day—if only for ten minutes. (In the process, you'll find that much of your nervous tension slips away with the needle's rhythm.) This is far better, and more provocative, than long and occasional sessions.

FOR NEEDLE POINT BEGINNERS

The right needle is like the right golf club—even champions can't sink their putts with a driver. (For gros point, a #14. For other needle point, use the finest needle between a #19 and #22, but make sure the yarn slides easily through the needle-eye to avoid fraying.) Single mesh canvas is the easiest to work, and a moderate length of yarn, not more than twenty-four inches.

Using the diagonal tent stitch is practically a guarantee against pulling the canvas out of shape. (The name "tent" has nothing to do with army manœuvres; it comes from the French *tendre*, to stretch, and as far as needle point is concerned, dates back to Mary Queen of Scots, a great needlewoman, who learned the stitch in France.) Another pitfall leading straight to a distorted canvas is the beginner's tendency to carry the thread too far under in finishing-off; run it under four threads and it's secure.

A needle left in your work—like a bookmark—shows where you left off in your "tenting" and avoids unsightly ribbing. Like a painter's palette, your yarns should be kept within reach and sight. (Be sure to cut skeins in two and keep yarn flat to avoid snarls.)

Good needle point always has depth and a sense of sculptural contour. This effect is contrived by a few simple tricks. For depth, particularly when using fine French yarn (usually three threads of yarn in the needle), use two threads of one shade and one of an almost imperceptibly lighter or darker tone. In blending, to gain depth, use three shades of the same colour, five if your design is large enough to carry them. In working a design, for instance a flower, always work the outer petals in the foreground first, to get strength of contour as well as depth.

FOR BEGINNERS IN CREWEL WORK

Although the idiom of crewel consists of more than seventy stitches, beginners can get effective results with a knowledge of two basic stitches—the stem-stitch and the split-stitch. Particularly if they avoid small motifs, concentrating instead on big designs, which give better and quicker effects. To get depth in crewel work,
(Continued on page 122)

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TO NEEDLEWORKERS

(Continued from page 121)

the petals at the back of the flower or other design are done first. Necessary materials: a crewel needle, size #3, #4, and #5; an embroidery frame; crewel or tapestry yarns, (tapestry yarn must be split in two and each half twisted to strengthen it for crewel work).

Almost forgotten in America in the mid-nineteenth century, crewel has had a tremendous revival since World War II. It goes faster than needle point, blending is far less difficult and the seventy-stitch vocabulary allows far greater versatility. In choosing designs, the emphasis again should be on originality, the enduring qualities of the work, and artistic merit. Some of the loveliest contemporary crewel work has an eighteenth-century flavour stemming from books of Pillemont drawings and Chinese Chippendale designs.

FOR ECCLESIASTICAL EMBROIDERY

Before starting on needlework to be hung in a church, find out if the architect has to rule on the hangings or if the rector in charge has the final say. Have whoever is in authority pass on your design: it is a disappointing, but not unusual, experience to complete a piece, only to have it turned down because the design does not conform to a set decorative scheme. This work, however, is not for beginners.

There are rigid rules in church

work, regulating the use of symbols, colours, and flowers. Certain flowers have definite meanings: the rose stands for strength, the shamrock for Trinity. Colours are linked with seasons: purple for Lent, green for Trinity, red for Pentecost.

Anyone starting a piece of ecclesiastical embroidery should read *Church Embroidery and Church Vestments*, by Lucy V. Mackrille (obtained through Miss Mackrille, 11 West Kirke St., Chevy Chase, Maryland). For other needlework, these books are excellent guides: *Samplers and Stitches*, by Grace Christie; *Embroidery and Needlework*, by Gladys Windsor Fry; *Mary Thomas' Embroidery Book*; *Adventures in Stitches*, by Mariska Karasz.

EDITOR'S NOTE: Among America's important designers of made-to-order needlework are:

The Misses Tebbetts Needle Point Studio, 1317 Sheridan Avenue, East Liberty, Pittsburgh, Pennsylvania.

Needlework and Textile Guild of Chicago, 155 East Ontario, Chicago, Illinois.

Robert Mazaltov, 758 Madison Avenue, New York.

Rosetta Larson, 740 Madison Avenue, New York.

Josephine Christie (School of European Embroidery), 890 South Los Robles, Pasadena, California.

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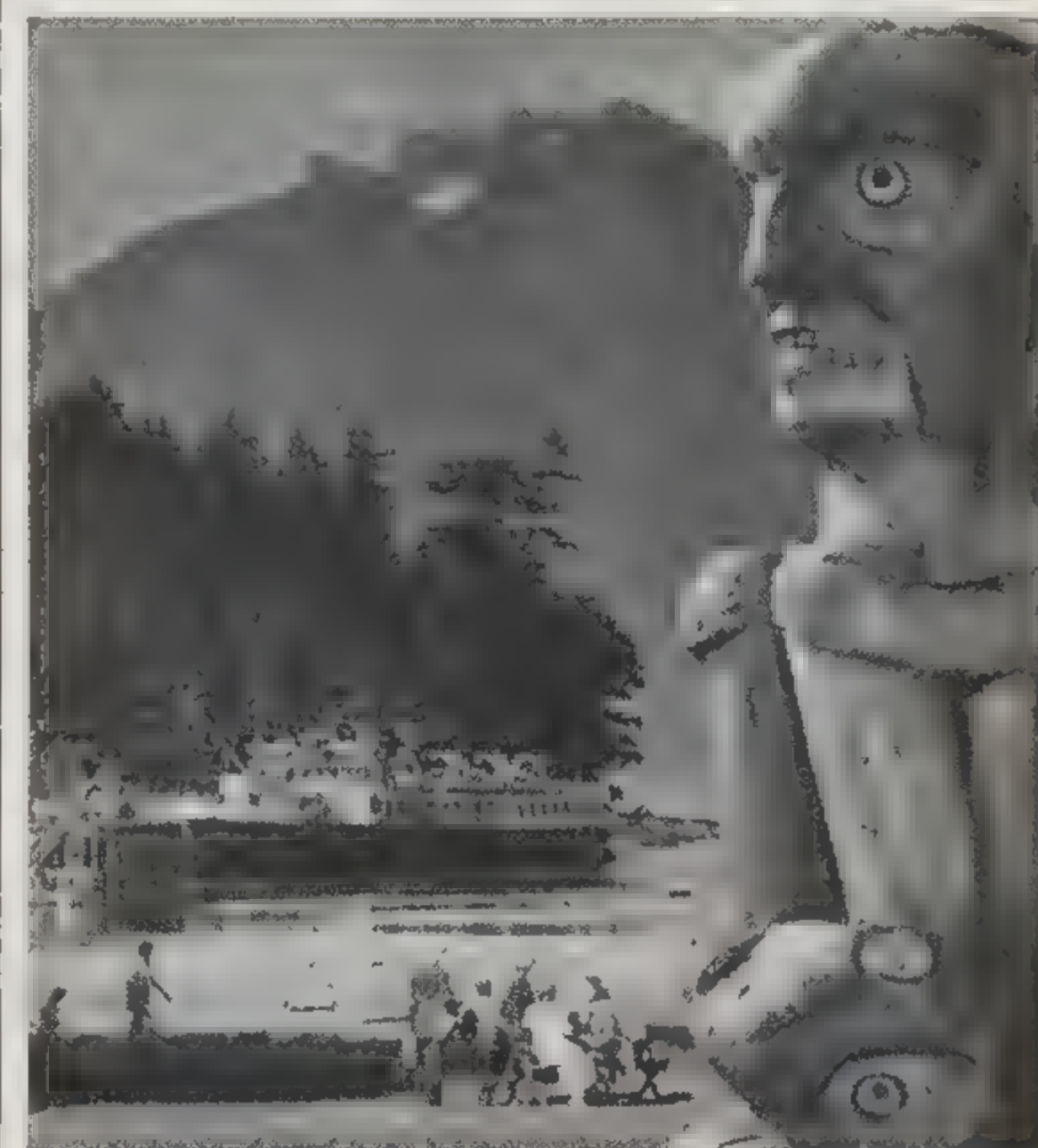


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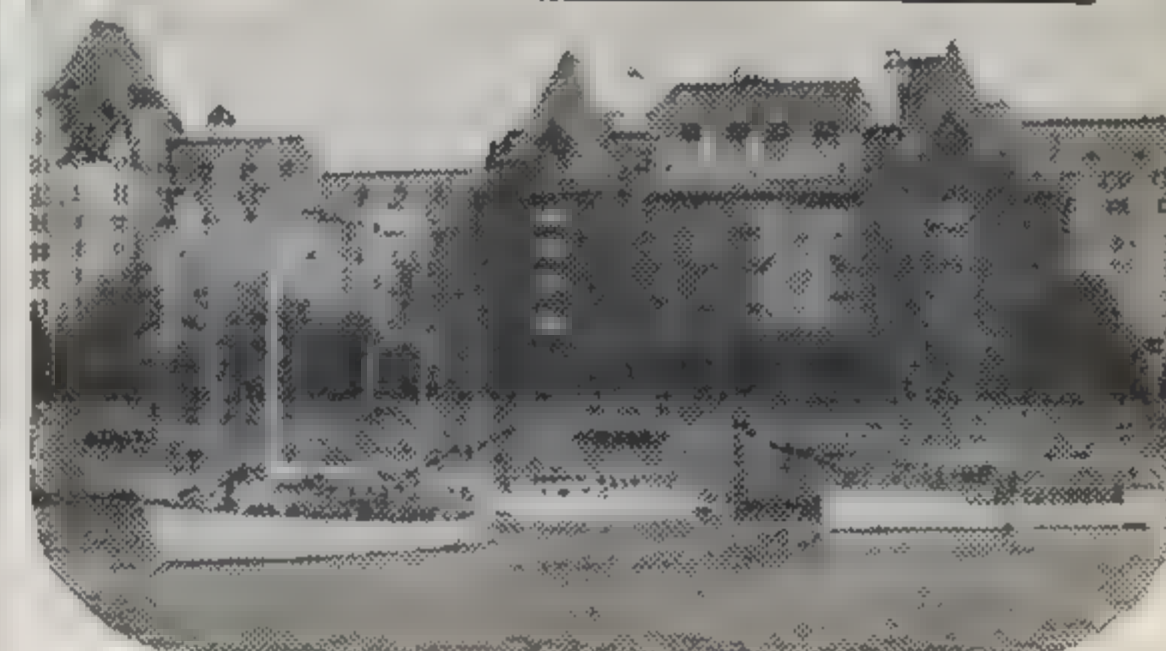


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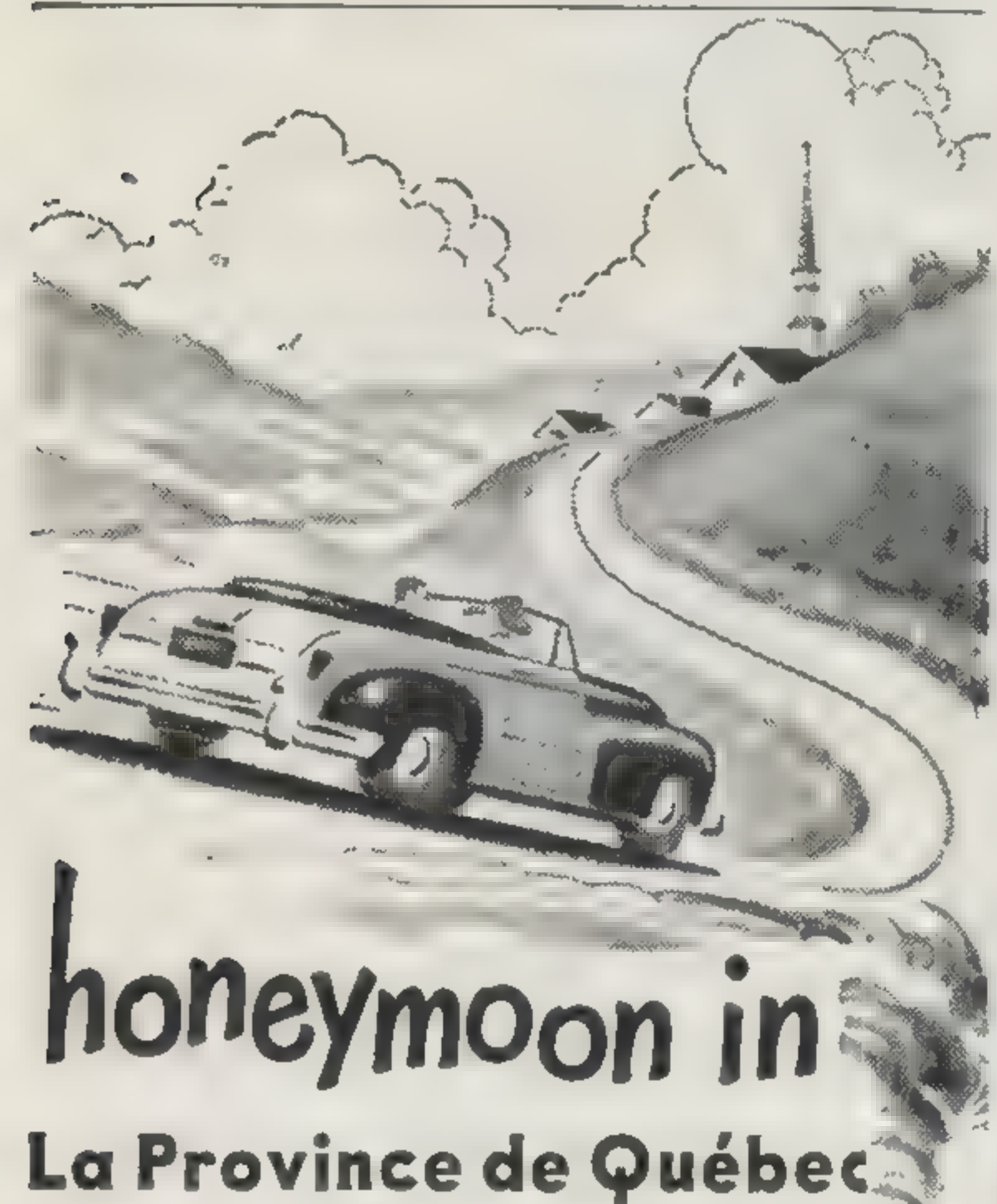


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90-DAY FOOD PLAN

(Continued from page 120)

minutes, or until the top is a rich brown. Unmould onto a hot platter and surround by chicken stew with mushrooms.

CREAM CHEESE MIXTURE

Season 1 package of Philadelphia cream cheese and 3 tablespoonfuls sour cream strongly with garlic—the garlic being then discarded. Beat until smooth and add 2 tablespoonfuls mayonnaise, a little finely chopped cucumber, salt, and a generous quantity of coarsely ground black pepper.

CHEESE CHARLOTTE

Cut 5 medium-thick slices of French bread in two and soak them in enough dry white wine to saturate. Beat 4 eggs slightly and pour in them 1 1/4 cupfuls scalded light cream. Strain onto 2 cupfuls grated Switzerland cheese and add 1/4 teaspoonful salt. Line a shallow buttered baking dish with the bread slices; pour on the cheese mixture, set in a pan of hot water and bake in a moderate oven (350° F) for about 20 minutes, or until the custard is set. Serve in the dish in which it is baked.

HERB MAYONNAISE

To a cupful of highly seasoned home-made mayonnaise, add 1 bunch of coarsely chopped water cress, 1 scant teaspoonful finely chopped chives, and 2 teaspoonfuls finely chopped fresh tarragon. If fresh tarragon is not to be had, the sort put up in vinegar will do very well.

DEVONSHIRE CREAM

Combine 1 cupful heavy cream and 3 cupfuls raw milk in a shallow earthenware dish and let stand overnight in the refrigerator. Without disturbing the mixture, put the dish in a pan of water over the lowest possible heat. Let the water slowly come to just below the boiling point, keeping it at that temperature until the cream crinkles and leaves the

side of the dish. Remove from the hot water and cool. Without disturbing the milk mixture, put the dish in refrigerator and let stand for from 18 to 24 hours. Skim the cream into a glass.

FISH STEW

Sauté finely chopped onion and green pepper in equal quantities of olive oil and butter until soft but not brown; add a little finely mashed garlic and flour enough to make a thin roux; continue cooking for a minute or two. Pour in equal quantities of dry white wine and a strained stock made of fish bones, carrots, onion, parsley, et cetera, sufficient to make a medium-thin sauce. Add a little chopped parsley and a sprig of thyme, season with salt and pepper, and let simmer gently 30 minutes. Lay in fillets of haddock, sea bass, or sea trout, skinned and cut into pieces suitable for individual servings. Cook until the fish is done, then add a pinch of Spanish saffron that has soaked in a tablespoonful of the wine. Let boil up once and serve in a hot dish surrounded by triangles of French bread fried in butter.

SPINACH AND TOMATOES

Stew peeled and chopped tomatoes with a little butter, salt, pepper, and a dash of sugar until almost no juice is left. Make creamed spinach in the usual way (that is to say, if the usual way involves thick cream instead of a milk sauce). Add generously grated Parmesan cheese and continue cooking until the cheese is melted. Combine with stewed tomatoes, add salt and pepper if necessary.

CHOCOLATE MACAROON TRIFLE

Make a chocolate soft custard in the usual way. Crumble macaroons in the bottom of a glass dish and moisten with sweet sherry. Pour on the chocolate custard, mask with soft-whipped cream, sweetened and flavoured with vanilla, and strew generously with slivered toasted almonds. Serve very cold.

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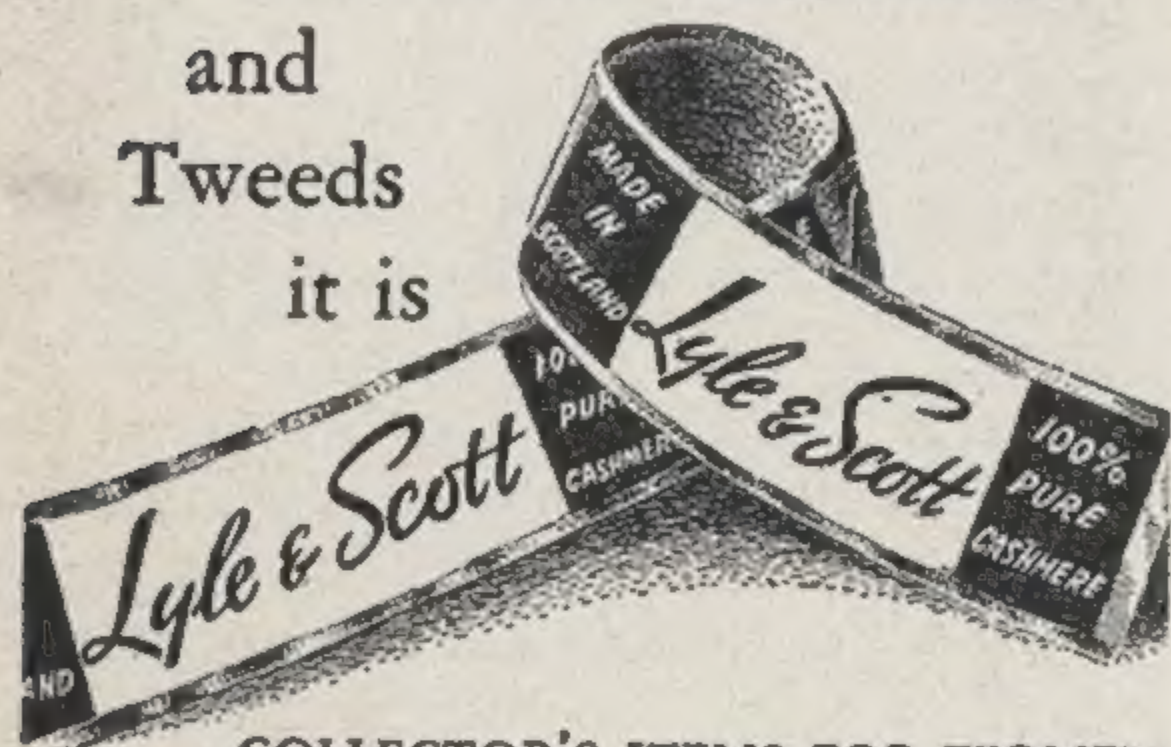
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PERSON TO PERSON

(Continued from page 86)

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COLLECTOR'S ITEMS FOR WOMEN

For luxurious quality
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COLLECTOR'S ITEMS FOR MEN

in front of you, she can't teach you how to be papa. She can only sit there and watch you fumble through on your own. And do you think to place the blame where it is due? Do you think back to great-grandfather out there chopping down trees and spending his free time whittling willow whistles because he was too manly to do anything else? No, you wait, possibly subconsciously, because you've been taught to take your cue from a woman. If your wife sits there and says nothing, or if she sits there and tells you how to hold the carving knife, you can learn to hate her in time.

There you have that "ambivalence" which visiting Englishmen have pointed out in American men; that resentment of and dependence upon women. But they do not always add that, for the woman, it is like being tossed upon the horns of a dilemma. I do not think American women like this situation, or are happy with it. I hasten to add that I do not think a man must necessarily dominate a woman for their mutual happiness. But he must learn to take his place as the head of the house. A woman can not teach him to do that, and then run around and sit down at the other end of the table.

In America we think of marriage as a common responsibility; I believe we really mean that. But it may be that we have fallen into a kind of arbitrary division of duties which we

confuse with sexual characteristics.

Perhaps now we must banish the ghost of grandfather who held that the primary function of man was simply to house and feed his family. There are other duties for men, some of them pleasant, such as teaching a boy how to be a man.

We might even begin with an effort to restore to teaching below the college level some of the dignity and respect (and money) which would attract young men as well as young women, as it once did. We might try to make the Parents-Teachers Clubs something more than a meeting of mothers and women teachers.

There are many other ways, fairly obvious, in which men might enter into family and community life. We lament our rising divorce rate, and the increase in juvenile delinquency, but both of these manifestations should shock us even more deeply for the basic unhappiness they indicate, the failure of men and women to live in harmony and to bring up their children successfully.

Perhaps the clue is in my wife's remark. She wants to be a person first, she says. I wonder if it isn't time that the American male relaxed his touchy concern about his rugged maleness and its confines and looked about him to see what he might do and enjoy as a person?

After all, men are people, too.

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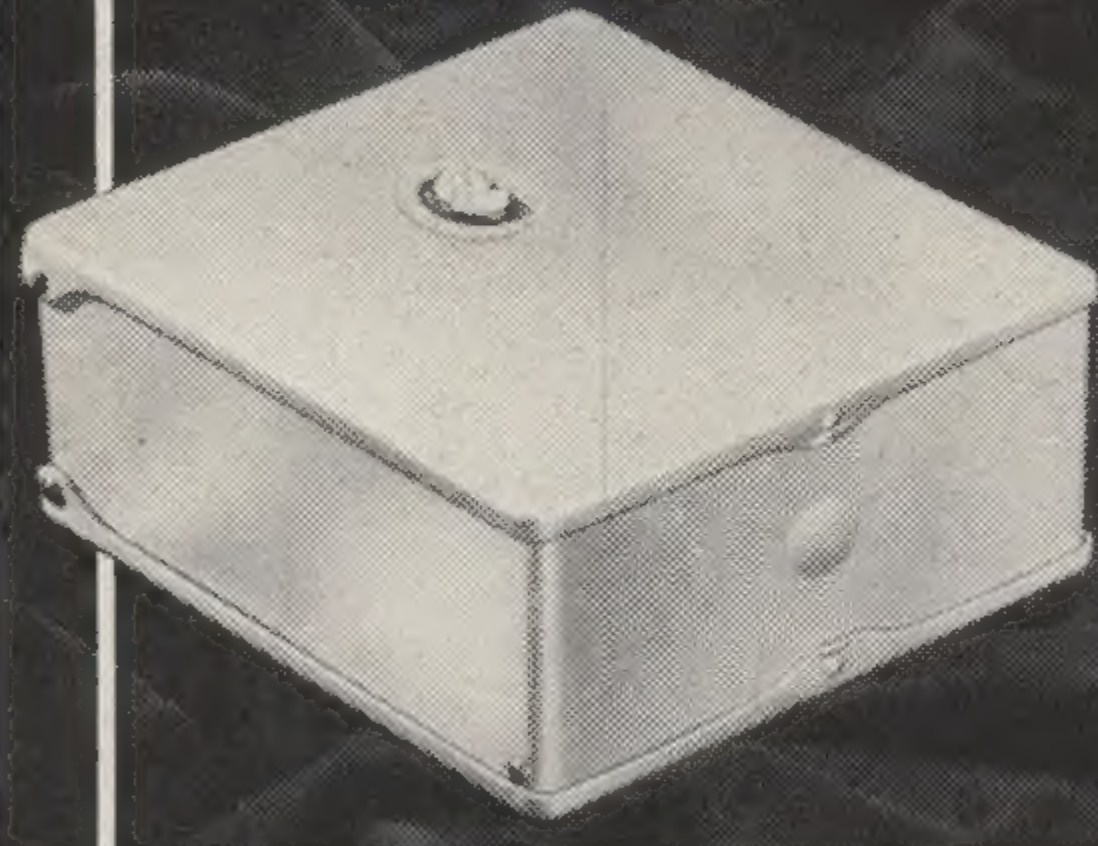
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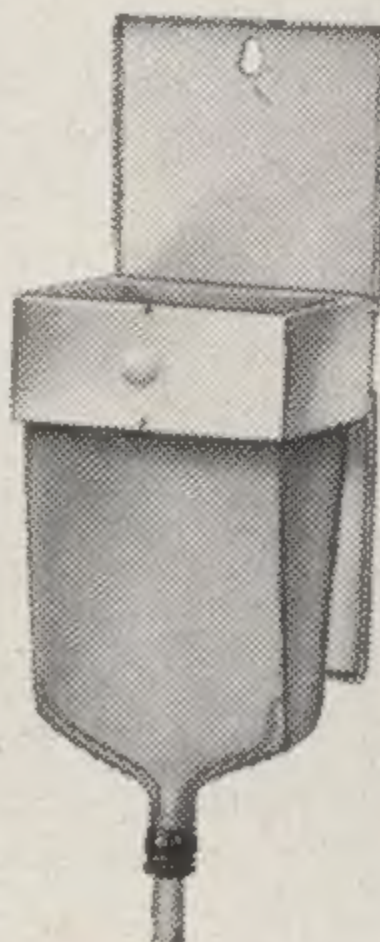
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NOTES FROM SPAIN

(Continued from page 80)

hours by train. The Hotel Alfonso XIII (Andalucian Palace) is the place to stay here. Streets were jammed, seething with all kinds of people with a tense, excited atmosphere anticipating the great Religious Ceremony which went on all week. We were very lucky and got two front-row seats in a box in the grandstand of the Casa Consistoriales, a magnificent building and the best place to watch it all from.

The ceremony started at seven at night. There we sat, where all the Beau Monde were, the ladies decked out in their high combs and black mantillas, jewels, and black dresses. They looked really beautiful—all seemed so young and fresh. The men were in black, too, black suits and black ties, very effective looking. Then up the tiny, narrow street as far as we could see came the parade of the penitent men, dressed as mummers, in long floating robes, their faces all covered except their eyes, holding a very long lit candle in one hand. A great many wore no shoes and marched with bare feet. The robes were either black, brown, green, or purple. Then a huge float appeared held up by fifty more penitent men. We could just see their feet. There was a life-sized Virgin on the float, wonderfully dressed in the most magnificent material, draped in fabulous jewels, diamonds, rubies, sapphires, in necklaces, brooches, bracelets, rings. Huge candelabra with lit candles surrounded her; the whole float was made of solid gold leaf. The penitentes who march are very well known: many are of the great families in Spain. Later, Spanish friends of ours appeared at the hotel and took us to see *La Macarena*, who is a favourite Virgin. (Every locale has its favourite, and *La Macarena* is especially loved by the gypsies.) There was a crowd standing around Her; one Spanish lady showed me all the jewels she had given *La Macarena*. She also pointed out the ones the Duke de Alba had given Her. One night I went with my friends, starting at twelve o'clock, to a ceremony that lasted all night. It rained a little, but we stood in the streets with the crowd, watching *La Macarena* being brought out from Her chapel, and taken into the cathedral.

A gypsy in the crowd knelt, in the rain, and raised his voice in a beautiful gypsy love song to Her.

The next day we all motored into the country and spent the day with the Marquis de Linares on his tremendous bull farm. We walked for miles with him, while he explained the details of raising these beautiful huge black bulls, most of them destined for Madrid. They were wandering around in a huge field of purple and yellow flowers, with only a big wall of cactus separating them from us. The Marquis showed us his chicken farm, from which he gets two thousand eggs a day. He has a thousand workers on the place and treats them all like friends; he has a chapel, a school, a movie house—all to keep his workers content. In the great house, many heads of brave great bulls were mounted and hung on the walls. The Marquis told us romantic stories of the different bull fights and of one bull so brave in the ring that the public insisted his life be spared. So he was taken home and is now happy on the farm plowing.

(EDITOR'S NOTE: Smart Madrid life converges around the triangular area, composed of the Ritz, the Prado Museum, and Carrera San Jeronimo, a street that is a mix of fine houses and shops. The summer season [May and June] centres around the International Polo Matches, the *Tiro de Pichon*, one of Europe's most famed trapshoots, and the golf club. Such chic Madrileños as the Countess de Elda, whose annual December Ball is a major event, the beautiful Duchess de Algeciras, and the Duchess de Fernan-Núñez, all live in apartments surrounded by their treasures, tapestries and paintings by Goya and Velasquez.)

SHOPPING IN MADRID—Leather Goods: Loewe, Gran Via 8. Antiques, Mantilla, et cetera: Linares, Plaza de las Cortes 11; all along Calle del Prado; The Carrera San Jeronimo; Thieves Market; Rastro. Modern silver: Brookling, Gran Via 10. Restaurants and night clubs: Jockey Club, Amador de los Rios 6 (good all year round for luncheon, dinner); Ritz, good for luncheon all year round, for dinner and outdoor dancing in summer; Fronton Recoletos, Villanueva 2, for terrace dining; Villa Rosa, about 6 miles outside Madrid, summer dinner-dancing (specialty, Flamenco dancers); Rex Hotel, Gran Via 43, chicest night club; Puerta de Hierro Golf Club, pleasant club atmosphere luncheon, or dinner (by invitation only).

Handkerchief of The Month *

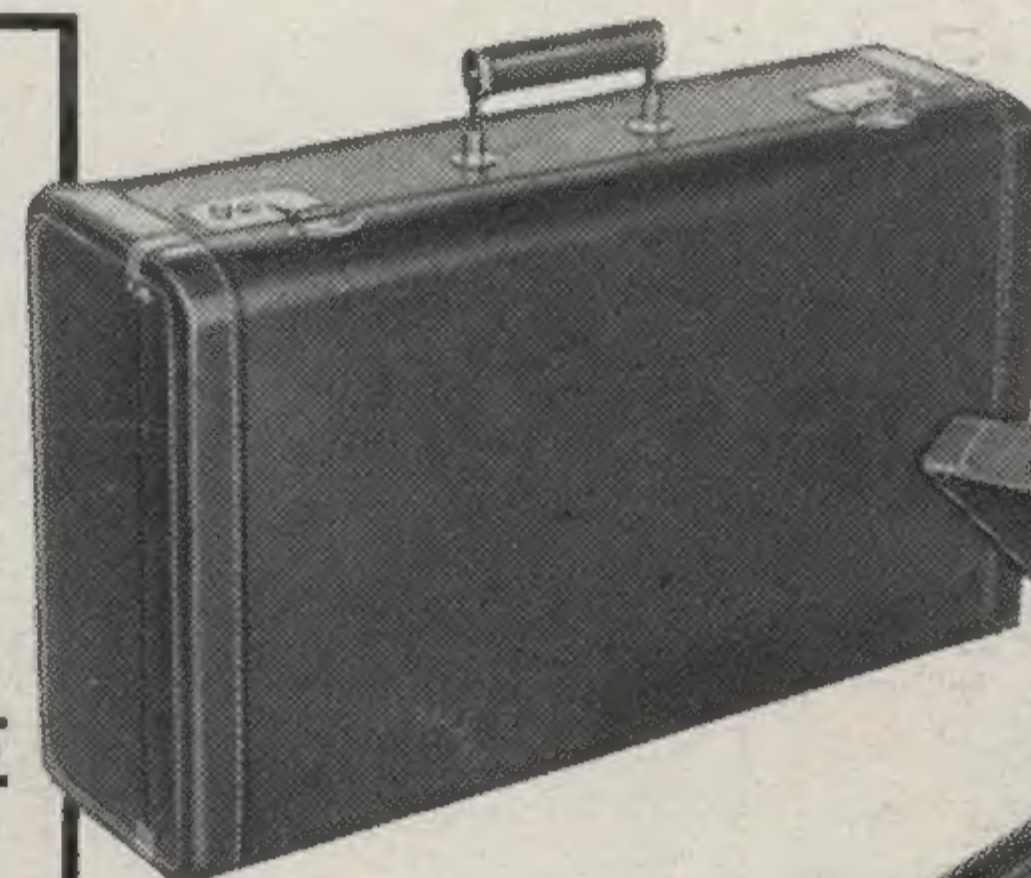


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